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Thesis

MUSIC AND THE DEVELOPMENT OF INTERNATIONAL GOOD WILL

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Introduction

The development of international good will is a tremendous problem. Music belongs to the whole world, is a universal language. Therefore, when we state as the title of our thesis, "Music and the Development of International Good Will," we realize that we must, at the outset, delimit the subject. We must make clear what phase of the problem we propose to study. Let us state, therefore, that it is our purpose to consider the contributions to the development of international good will which may be made by public school music in the elementary grades. It is generally agreed that the primary aim of music instruction in these grades, in fact throughout the public schools, should be the development of a lasting love for the best in music, and an intelligent appreciation of it. It is equally true that there are subordinate aims and objectives namely: the cultural, social, ethical, and economic. Each of these objectives contributes toward the accomplishment of the primary aim. We are to consider one phase of the social objective, that of unifying sympathies and feelings. The writer believes that music may be taught to these grades in such a manner that it will help boys and girls to gain an understanding and an appreciation of all peoples of the world which in turn will create a respect for them.When these qualities exist in minds and hearts, sympathetic action tends to follow.

In so far as we have been able to discover, this phase of

the problem of teaching international good will has not previously been made the subject of a thesis. This statement is the conclusion of our research and is also the conclusion of those whose research has been far greater than ours namely; Rachel Davis-DuBois, executive secretary for the Service Bureau for Education in Human Relations, and C. V. Buttleman, executive secretary of the Music Educators National Conference. The problem has been handled in books, bulletins, and other source materials. Presentation and discussion of such materials is given in the last chapter of this study. We shall divide our thesis in the following manner.

Chapter one forms the background, as it were, for our study. It deals with the need for international good will, the part which education should play in fulfilling this need, and the contribution which it is possible for music to make. The ideas of great educators are quoted and summarized. Their ideas are followed by comments concerning the observations and personal experiences of the writer.

Chapter two is the report of a survey of typical Massachusetts cities. The survey was made for the purpose of finding out whether or not music is being used in the elementary schools of those cities purposively to promote international good will. The questionnaire method was used in combination with personal letters and conferences. An interpretation of the facts and a summary follow the presentation of the findings.

Chapter three offers suggestions which the writer hopes

will be constructive and helpful. It contains lists of folk song material with comments, a discussion of techniques, and finally a group of suggestive programs which combine materials and techniques. Chapter introductions will give in more detail the aim, and method of approach for each chapter.

CHAPTER I

A Discussion of the Need for International Good Will, the Part of Education in Fulfilling This Need, and the Contribution Which Should Be Made by Music

I Introduction

Since we are about to discuss the need for international good will, we may well ask ourselves this question. What is good will; how may it be defined? For purposes of this study we shall use the following definition which has been given by Albert J. Murphy, of Columbia University. "Good will means desire for, and earnest effort to promote, the welfare of others."[1]

The writer desires that this first chapter may set the stage, as it were, forming a helpful background for the survey, and the constructive suggestions which follow in the succeeding chapters. The discussion naturally falls into three divisions which may be stated thus. Is there a need for international good will? What part, if any, ought education to take in fulfilling this need? Should music make a contribution toward this task? With these thoughts in mind let us proceed as follows. First, we shall quote what educators and leaders in world affairs have to say concerning each phase of the subject. Second, we shall present a summary of their ideas and opinions. Third, we shall close the chapter with comments which are the

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[1] Education for World-Mindedness, p. 106.

outgrowth of the winter's observations and personal experiences.

II The Need for International Good Will

William G. Carr, teaching fellow in school administration at Stanford University, wrote the pioneer book which was the first extended publication in this field. Therefore, it is altogether fitting that our opening quotation on this phase of the subject should be taken from his book.

> The need for cooperation is not limited by national boundaries.[2]
>
> . . . .
>
> In theory, we are all compelled to admit that humanity transcends the boundaries of nations. In practice we have all been too ready to neglect it. And our neglect . . . . has resulted in incalculable waste and suffering.
>
> . . . .
>
> Quite apart from the needs of the group, world citizenship is a highly desirable quality for the individual. A wide and generous outlook upon the life of the world is a priceless gift in itself. It marks the person of culture.[3]

Charles H. Cooley, professor of sociology in the University of Michigan, brings the following helpful thoughts.

> Everything that tends to bring mankind together in larger wholes of sympathy and understanding tends to enlarge the reach of kindly feeling.[4]
>
> . . . .
>
> As the child grows until he can see over the hedges bounding his early playground, so the democratized individual has outgrown the limits of the clan or caste.[5]

Harold O. Rugg, professor of education at Teachers College, Columbia University, in the following quotation presents the enormous proportions of our difficulties, and the greatness of

---

[2] Education for World-Citizenship, p.4.
[3] Ibid., p.5.
[4] Social Organization, p.191.
[5] Ibid., pp.196-197.

our dependence for happiness and security upon the contributions of all peoples.

> The whole continent resounds with the impact of Cliques, suspicion, misunderstanding, friction pervades the social life of peoples in many parts of the earth i.e. Protestant and Catholic, producer and middleman, black and white, industrialist and farmer.[6]
>
> . . . .
>
> If the picture is to be an adequate one, it must also be painted out of materials of world civilizations and world cultures. Life in any American town depends upon the remotest hamlets of the six continents of the earth.[7]

Emory S. Bogardus, professor of sociology at the University of Southern California, brings home to us how much we need to get the concept of the world as a social group, how far we are from so doing at the present time, and what our failure to so do indicates.

> Before any leaders with wholesome world attitudes can succeed in establishing a practical League or Association of Nations, the majority of the people in the leading nations will need to learn the meaning of the concept of the world as a social group, to think in world terms, and for a period of time long enough to enable such attitudes to become habitually established.
>
> . . . .
>
> The differences between the two civilizations, not the likenesses are receiving the attention of hectic and spectacular movements on both sides of the Pacific.[8]

Lawrence G. Brown, associate professor of sociology at Ohio Wesleyan University, presents another phase of the picture. He shows how much we need to understand the background and cul-

---

[6] Culture and Education in America, p.72.
[7] Ibid., p.260.
[8] Fundamentals of Social Psychology, pp. 463-464

tures of all peoples of the world. We need this knowledge not only that we may have good will for people in their own countries, but also that we may better understand the problems of our immigrants, and may be able to help them become Americans in the finest sense of the word. The following quotation gives us an idea of what happens when we fail to do our part.

> The immigrant of the second generation has to play roles and pose because he has to behave in several cultures. He is too American to be appreciated at home, and too Italian, too Polish, or too Jewish to be accepted away from home. His struggle for status keeps his attention on himself and makes him self-concious, awkward, often boisterous and ill at ease.[9]

Edgar G. Johnston, professor at University High School, Ann Arbor, Michigan, feels keenly our need for international good will. This viewpoint comes from a man associated with students of high school, rather than college age.

> The boundaries of our world have shrunk. . . . . If we do not succeed in teaching mutual consideration and respect among citizens in a community and among the nations of the world, it probably doesn't make very much difference what we teach or whether we teach anything at all.[10]

III The Part of Education in Fulfilling This Need

Again we quote William G. Carr who expresses the following attitude concerning the second phase of our subject. Note how strongly he believes that education must have a part in promoting international understanding and good will.

[9] Immigration,p.254

[10] "Impending Changes in the High School Curriculum," School and Society,XXXVII,No.947(February 18,1933),p.211.

> The good citizen is one who habitually conducts his own affairs with due regard for the welfare of the communities of which he is a member, and who is active and intelligent in his cooperation with his fellow members for the common good. . . . . The children in our schools will soon be members of the world community . . . . The people in this country in general and the teachers in particular must decide whether or not children shall be trained to carry on acceptably in this larger community.[11]

Henry L. Smith and Sherman G. Crayton, of the bureau of cooperative research at Indiana School of Education, have prepared a tentative program for teaching world friendship and understanding in teacher training institutions and in public schools. This program is for children who range from six to fourteen years of age. The entire bulletin is very helpful. Our first quotation from their writings is given because of the fear expressed by some people. They fear that if we teach children to have understanding of and good will toward all peoples and countries, the children will soon lack real patriotism, real love for their own country. It seems to the writer that the following quotation is an unusually helpful answer to that question.

> Loyalty to both the nation and to mankind is a concept similar to that of loyalty to both city and nation and, while it may be somewhat more difficult to grasp and hold, it is equally desirable and not unattainable.
>
> It is, therefore, possible to develop, in the individual,world understanding and good will without loss of any quality really essential to a desirable national citizenship.[12]

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[11] Education for World-Citizenship, p.10.

[12] Bulletin of the School of Education,Indiana University,V. No.5,(May,1929),pp. 9-10

Walter R. Smith, professor of educational sociology at the University of Kansas, strongly believes that it is a function of all phases of education to promote a wholesome respect for the merits of people in every land. He also brings home to us the thought that such education should begin early before prejudices are formed and before we attain national egoism in place of true patriotism.

> The peace of the world will never be secure until the masses of the people in every land are imbued with a wholesome respect for the merits of other people. This can be brought about only on the basis of mutual understanding, and the development of such understanding is a function of education.[13]
>
> . . . .
>
> The ultimate hope of thoughtful people rests upon a program to reach young people before prejudices are formed or national egoism is fixed.[14]
>
> . . . .
>
> Art exhibits are sent across continents, and concert tours and dramatic itineraries circle the globe. An opera, a painting, or an artistic building is a world possession. Novels, poems, text books and scientific treatises are translated from language to language. Painters, musicians, writers, inventors, scholars and explorers are citizens of the world.[15]
>
> . . . .
>
> Every interest, every activity, and every organizational responsibility which in its scope transcends one's native land is a means of infusing into the consciousness of the individual a sense of world citizenship.[16]

Harold O. Rugg, whom we quoted during the first part of our discussion on page 6, as believing that the world resounds with misunderstanding, suspicion, and other evils of like

[13] Principles of Educational Sociology, p. 279

[14] Ibid., p. 282

[15] Ibid., p. 274.

[16] Ibid., p.280.

nature, also believes that the school must play a large part in preparing youth to live in this complicated situation. He says,

> Now the school is the only organized agency at all competent to cope with the problem of developing in youth an understanding of this complicated order.[17]

Emory S. Bogardus, whom we have quoted on page 6, in regard to his attitude concerning the importance of international understanding has the following message for us in regard to our need for leaders to educate all people in the practice of world values.

> Leaders are needed to develop the best traits of Western civilization and of Eastern society; they are also needed to synthesize these best traits of Eastern and Western cultures,and other leaders to educate the peoples of the whole world in the practice of world values.[18]

Bruno Lasker, noted for his work in social research,brings home to us in this quotation a better understanding of the way in which children acquire race attitudes, and the influence of the right kind of education early in life.

> Just as in adult life changes of opinion may come about either through the gradual acquisition of knowledge until the pressure upon one's preconceived ideas has become irresistable, or through a sudden conversion, so race attitudes in children may be the result of cumulative experiences or of a single forceful experience.[19]
>
> . . . .
>
> Probably few children are often exposed to discussion of other groups that is marked by emotion. More obviously considerable is the influence of the lack of mention of the exist-

---

[17] Culture and Education in America, p. 72

[18] Fundamentals of Social Psychology,p. 464.

[19] Race Attitudes in Children,p. 70.

ence of other groups in the community.[20]

> Segregation in neighborhoods, conveyances, schools, churches, emphasizes social differences and fosters a spirit of narrowness which makes almost impossible adjustment of races that must by the very nature of their environment come in contact with each other because they have no knowledge of each other upon which to base their contacts, and are swayed entirely by their own emotional reaction toward the other group.[21]

Will Earhart, director of public school music in Pittsburgh, Pennsylvania, gives the following interesting report concerning a study of the aims and objectives of education which was made by the teachers of that city. We quote the general plan for the study also the social aims and objectives which were chosen by this group of educators, first, for education in general, and second for school music education.

> During the school year 1932-1933 every member of the education corps of the Pittsburgh Public Schools participated, in pursuance of the Reading and Study program for that year, in a study of the Aims and Objectives of education. The study was organized under an outline, the main headings of which were as follows;
> Part I Study of the aims and objectives of education in terms of what your school should offer to the boys and girls.
> Part II Study of how the various subjects contribute to the realization of the aims and objectives set up.
> Part III Summary of the aims and objectives of the Pittsburgh schools and of the contributions of the various subjects to those aims and objectives.
>
> . . . .
>
> A. Social Aims and Objectives for Education in General
>
> 1.A better understanding of man's relation to man; of the interdependence of men in civilized lands, of cooperation in civic and social enterprises.

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[20] Ibid., p.94

[21] Ibid., p.116

B. Social Aims and Objectives for Music Education
  1. To unify sympathies and feelings through group participation.
  2. To develop habits of teamwork.
  3. To prepare the child to partake in the musical life of the community.[22]

IV The Contribution Which Should Be Made By Music

Our second quotation from the bulletin by Henry L. Smith and Sherman G. Crayton presents their attiture in regard to the real part which they feel that music may play in helping to develop international respect, understanding and, thus,good will.

> Music, in some form and with varying degrees of intensity, is taught in every grade of practically all the elementary schools in the United States. Rote singing of folk songs is taught to the children in the early elementary grades before they have acquired much knowledge of notes and scales. These folk songs are characteristic of the music which is taught to elementary school children in all lands, and they express, better than any other type of music, the moods and emotions of the peoples of whom they are representative.
>
> Folk dancing is taught simultaneously with folk music, and these activities provide excellent materials for giving the children of one country an understanding of the social life of the children of other countries. There are many occasions during the school year when special programs are given. Folk dancing and the singing of folk songs make excellent features for these special programs. On such occasions, the children may be dressed in the native costumes of the countries which they represent and drilled in the mannerisms of the children whom they are portraying. This is an excellent device for giving the children who take part in these activities a knowledge and understanding of the children of other lands.

---

[22] "Aims and Objectives of Music Education," Music Supervisors Journal, XX, No.2 (December, 1933),pp.16-17

> The accuracy of their impersonations of the children of other lands will depend upon their knowledge and understanding of them. When a child spends an enjoyable evening in the role of a foreign child he cannot but help formulate wholesome and friendly attitudes towards the child whom he has impersonated.[23]

Ernest H. Wilkins, president of Oberlin College, brings home to us the thought that music may be used for destructive as well as constructive purposes. The following subheading and paragraph of suggestions are quoted from the copy of his address at the National Conference, as prepared for the 1934 Yearbook. The whole address is helpful. We are quoting this particular passage because it brings out in such an able manner the thought that music may be used for destructive as well as constructive purposes. Our responsibility in using it is great.

A. The Subheading.

> Cooperation in the planning and the achievement of the common welfare, local, national and international; together with security from crime, injustice, violence and war.

B. The Paragraph.

> Positive suggestions as to the service of music in this field could easily be multiplied. I bring you at this point a challenge of a different order. Social betterment calls for security from war. Has music no responsibility for the prevention of war? Music has lent itself in the past to the propagation of the warlike spirit; has led parading millions to their death. Will it so lend itself again? War seizes on every reenforcement, every sanction, it can find. . . . . Are musicians conscious now of what war asks of them? I do not myself take the extreme pacifist position, for I believe that

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[23] Bulletin of the School of Education, Indiana University, V, No. 5(May, 1929), pp. 34-35

> there may still arise conditions the continuance of which would be even worse than war. But I believe that war should come only as an utterly last resort; only after far more drastic efforts of prevention than the governments of the world have as yet dared to make. And I believe that governments should know that they cannot count on the common support unless they have made such efforts. Music has power; let it not be lightly used. Music has no moral right to obscure the real nature of war; no martial music tells the whole truth unless it ends in a dirge.[24]

David S. Snedden, professor of education at Teachers College, Columbia University, includes school songs under the heading of music of diversion. He believes that music has the power to lessen social antagonism or friction, differences of rank or race. He writes as follows;

> An unquestionable by-product of diversional music is the socialization of the participants. Participation as hearers, and very certainly in far greater degree participation as common singers or players, tends to lessen various forms of social antagonism or friction-differences of race or rank, dissensions, rivalries, and the like. Conversely, such participation promotes social solidarity and morale. It is perception of these social advantages that inspires the promoters of "community music."[25]

Karl W. Gehrkens, professor of school music at Oberlin Conservatory of Music, emphasizes the importance of cooperation between the supervisor of music and the teachers of other subjects. Through such cooperation music need no longer be an isolated thing, but rather one that is related to all school life. He also stresses the importance of going back of the song to the

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[24] "Social Betterment Through Art," Music Supervisors Journal XX, No. 5 (May, 1934), p. 11

[25] Educational Sociology, pp. 585-586.

people who have given the song to us.

> Since it is now universally agreed that everything in the world is irrevocably connected with everything else and that music is thus vitally and intimately a part of the rest of man's life, therefore the teacher of music will consider his subject to be more than an isolated thing to be dealt with as though nothing else exists. Instead, he will try to understand how music is related to o other parts of school life and will encourage his pupils to become intelligent about these relationships. He will also make an attempt to interest teachers of other subjects in music, to such an extent that they will all desire to correlate their subjects with music, even as the teacher of music is trying to integrate his subject into the general educational scheme.[26]
>
> . . . .
>
> Finally, there is the folk song, which not only originates in the life of the people, but which frequently gives a true picture of the civilization that existed in various countries at different times. What a chance is given us here to delve into the very heart of English and Irish life in studying the folk songs of England and Ireland. How different are the songs of Italy from those of Russia, and how significant is this difference. How true a picture of primitive slave life is painted in the various negro spirituals that we all know. And how truly has our beloved Stephen Foster depicted the very heart and soul of the colored man in "Swanee River," My Old Kentucky Home," and"Old Black Joe." But how seldom does the teacher take the trouble to go back of the song to the people from whose life it sprung.[27]

Sir Hugh Roberton, of Glasgow, Scotland, brings us a helpful message. The following paragraph is taken from the stenotypist's transcript of his address delivered at the general session of the Music Educators National Conference in Chicago, April 12, 1934.

---

[26] "Correlation; Its Philosophy and Practice," Music Supervisors Journal, XX, No. 3 (February, 1934), p.16.

[27] Ibid., pp. 52 and 54.

> Over the seas I shall carry the message of your doings, and they shall be as an inspiration. I thank you for asking me here. I thank you for your kindness to me. I am getting old in the service, but when I see what music is doing to-day in bringing peoples of divers races together, in providing a common platform on which all people can mix and mingle in brotherhood, I feel that the fulfillment of the old prophecy is coming nearer, "when man and man the world o'er shall brithers be for a'that."
>
> A dream you say? Well, friends, everything we know, everything we have, was once a dream. And who knows but that dream will come true through music.[28]

V Summary of Ideas and Opinions

A. The Need for International Good Will

1. The boundaries of our world have shrunk. Every American town depends upon the four corners of the earth.
2. In theory, all are compelled to admit that humanity transcends the boundaries of nations but in practice we fall short.
3. The whole continent resounds with the impact of cliques, suspicion and misunderstanding. Friction pervades the social life of peoples in many parts of the earth. The peace of the world will never be secure until the masses of people in every land have wholesome respect for the merits of other peoples.
4. There must be mutual respect and consideration. We must learn the meaning of the concept of the world as a social

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[28] "Adjudicators and Adjudication," Music Supervisors Journal, XX, No. 5 (May, 1934), p. 15

group, must think in world terms. The picture, if adequate, must be painted out of materials of world civilizations and world cultures.

B. The Part of Education in Fulfilling This Need

1. The children of to-day will soon be members of this world community. We must decide whether they shall be trained to carry on acceptably in this larger community.
2. It is possible to develop loyalty to both nation and to all mankind, through proper education, without loss of any quality really essential to a desirable national citizenship. This may be done even as we develop loyalty to both city and nation.
3. Education must give helpful contacts between races thus reducing the element of blind emotional prejudice. Immigrants of the second generation have to try to live in several cultures and thus are often self-conscious and awkward. Respect comes through understanding. Such understanding is a function of education. It is best given before prejudices are formed or national egoism is fixed.
4. The school is the only organized agency at all able to cope with the problem of developing in youth an understanding of this complicated order.

C. The Contribution Which Should Be Made by Music

1. Everything which tends to bring mankind together in larger wholes of sympathy and understanding tends to enlarge the reach of kindly feeling. Music is a world possession,

therefore it tends to bring peoples of divers races together, to provide a common platform on which all people can mix and mingle in brotherhood.

2. Everything is related. Thus music should not be taught as an isolated thing but rather related to all other parts of school life. This correlation should help in giving better understanding of man's relation to man, should aid in unifying sympathies and feelings.
3. Care must be taken lest we make music aid the spirit of war. It is possible to use music which has spirit, which creates real patriotism, love of country, without glorifying war.
4. Rote singing of folk songs is taught in most elementary grades in all lands. They express, better than any other type of music, the moods and emotions of the peoples of whom they are representative. The teacher should go back of the folk song to the people from whose life it sprung. Folk dancing and folk songs provide excellent materials for giving children of one country an understanding of the social life of children of other countries, of helping them formulate wholesome friendly attitudes toward children of other races.

VI Comments and Personal Experiences

We have to look around us thoughtfully, to read the newspaper for a single day in order to realize the tememdous need for international understanding and good will. The whole world

seems filled with misunderstanding and with a longing for a better social order.

As to the part which education should take in fulfilling this need, opinions will of course differ. There must be many sides to the question. Our thesis is concerned with the phase which deals with the building up, within the child, of a respect and appreciation for the people of all nations because of their contributions to the world. Surely the school, which has the children of our nation regularly for five days in the week and about that number of hours each day for nine or ten months a year, must share this responsibility with the home if much of value is to be accomplished. We say share, rather than assume the responsibility, because the school cannot do everything. The home,the church, the community, each must take a real part if success is to follow our efforts.

We are strongly convinced that the child is born with neither respect for nor prejudice against those of races other than his own. Such respect and prejudice is acquired, often at an early age, from personal experiences, from parents, teachers and acquaintances. We realize that it is, at least so far as we can now see, impossible to eliminate all prejudice. We are equally convinced that if we can help the child to get, early in life, somewhat of respect and appreciation for other races it will enable him to overcome, or at least balance, the prejudices which he is bound to hear in remarks, and see in actions. To illustrate this point we shall use incidents from

our own life because a person can, in that case, speak with authority. The writer also desires to state that during her nineteen years of teaching, as a supervisor of music in the public schools, she has come to feel that her experience is about the experience of the average child.

The first impression that I had of Turkey and its people was as follows. When a young child I found, amoung our household trinkets, a rather wicked looking small knife. I asked what it was and where my parents got it. I was told that it came from Turkey, that the Turks were a cruel people. Agree or not as you feel disposed. The important fact, from the standpoint of our study, is that the impression of that knife, and the simple comment, stayed with me through the years showing the importance of early impressions. For many of those years, my sole impression of the Turkish people was the one received in early childhood. My attitude has been modified by the use of greater knowledge, which tends to show that attitudes may change. How much better it would have been if I had received a fairer impression when a small girl.

On the other hand, my first knowledge of the Eskimo came when I was in second or third grade at school. The first three grades were then in the same room. On Friday afternoons the teacher wisely tried to give us something different, a pleasant surprise. On two or three successive Fridays she told us of the Eskimo, read stories of the people and their life in the northland. We were intensely interested in some large charts

in color which showed the Eskimo dressed in furs, the building of an Eskimo snow house, a house complete, and of a group of Eskimos hunting seal.

The writer has never seen an Eskimo or a Turk. In neither case have I had personal contacts. I know, of course, that there are Eskimos who are not so fine as well as those who are. Because of my early pleasant experiences, because I was taught the interesting and worthwhile things concerning that people of the northland, a friendly impression has naturally tended to stay with me even until now.

My first impressions of the negro were those received through mother's singing of the beautiful negro spirituals, of her explanation of "Uncle Tom's Cabin," of her telling me how Lincoln helped to free the slaves. My first contact with people of the negro race was during my high school days when my family went for a visit to Springfield, Massachusetts. We attended the classday sports of a school which had negro as well as white graduates. There we saw cultured negroes gathered to do honor to their sons and daughters, and were told by our relatives that there were many cultured people of the negro race in Springfield. Since then, of course, I have seen negroes of a lower type. All races have superior and inferior people. I have come to realize and appreciate the problems of some of our southern states. A balance has been struck as it were. It is helpful to note, however, that my appreciation and understanding of the negro is great. I believe that it is due to my good fortune in

childhood teaching.

One more example will suffice. When I was in high school a Jewish lad came to our village and started work collecting rags. He must have been superior in many ways for he won a real place for himself in that quiet, conservative village made up, for the most part, of native American stock. In later years he established himself in the business of dealing in antiques. This has grown until he now carries on in a large way.

One evening, at a school party, a man educated and cultured in many ways was asked to perform a service which he did not wish to perform. He refused, saying that he had not gone into business with -, calling the Jewish lad by name. When our family reached home, my parents discussed the matter. I shall never forget the impression which I received. They believed that the man had a right to refuse although it would have been much kinder had he performed the service. Both agreed, however, that his remark was lacking in courtesy, in understanding, and in Christian spirit. Because the lad was of another race and was doing lowly service gave no justification for such an attitude. They suggested that he, the lad, in some respects was a more helpful citizen than the man who had been privileged to enjoy greater opportunities.

Thus came my first contact, my first impression of the Hebrew people. It has never made me blind to some problems which they present and which their leaders recognize. Such leaders are doing their utmost to aid their people. It has

helped to give me a kindly, friendly attitude, a willingness to judge each person of this race, or of any race, as an individual rather than to say that all are bad or all are good.

Is it possible for music to make a contribution to the task of developing international understanding and respect? We believe that it is. Music is a universal language. It has been used by all peoples of the earth, in some form, since the earliest times. It is understood by all. The things which we understand and can enjoy together tend to bring us closer in thought and feeling.

Countries all over the world have contributed so richly to world possessions because of their musicians, their folk songs and folk dances, to say nothing of other types of music, that it is possible to build up much of respect and appreciation for other races and countries through music study. The thought that we have given to them and they have given to us is at least a help in overcoming our tendency to think that because music is in our books it is all American. We wrote it. It is ours. We want our boys and girls to feel proud of our gifts to the world. We want them also to feel appreciation and gratitude for the contributions of other peoples. What we desire for our children of American stock we desire for the children of all races who are making their home with us.

There are wonderful possibilities, in our school work, for the correlation of music with art, language, history, and geography. Assembly and classroom programs may well give opportun-

ities for contacts with cultured musicians of other races. We believe that such contacts are of the greatest aid in the building of international respects.

The radio, used with skillful suggestions and direction, may be a source of contact for children with music and musicians of many countries. One example is the wonderful music superbly sung by the E.R.A. chorus of Boston. Their programs include Russian music. When the average young person thinks of Russia at all he gets the picture of the soviet government, which to him stands for much responsibility and little freedom. He is simply glad that America is superior, has no such form of government. May it not be well to call to his attention also the contribution to the world made by Russian composers, music so beautifully rendered that he cannot help finding joy in the listening if properly guided? We, as teachers, can teach the Russian folk song. We can at least give an idea of the Russian church music. We can lead pupils to realize that those songs are a contribution to the whole world. We can go back of the song to the people who have given it to us. Then when we suggest that such music may be heard over the radio the children are ready to listen with pleasure and profit.

We believe that public school music may help in the bringing about of a feeling of good will among all people according to the degree with which those who are teaching it realize the possibilities, know the materials, and are willing to work slowly but persistently toward the goal. Therefore, the writer

presents the two chapters which follow in the hope that they may show possibilities, reveal a wealth of material and give ideas as to how materials and techniques may be combined for the teaching of music purposively to promote international understanding, appreciation and respect.

CHAPTER II

Is Music Being Used in Elementary Schools Purposively to Promote International Good Will? A Survey of Typical Massachusetts Cities

I Introduction

This study was made in April, 1934. The purpose of the study was that of finding out the extent to which music is now being used in the elementary schools of Massachusetts cities purposively to promote international good will.

Questionnaires were sent to Attleboro, Beverly, Boston, Brockton, Cambridge, Chelsea, Chicopee, Everett, Fall River, Fitchburg, Gloucester, Haverhill, Holyoke, Lawrence, Leominster, Lowell, Lynn, Malden, Marlborough, Medford, Melrose, Newton, New Bedford, North Adams, Northampton, Peabody,Pittsfield, Quincy, Revere, Salem, Somerville, Springfield, Taunton, Waltham, Westfield, Woburn and Worcester.

This list includes all Massachusetts cities except Gardner and Newburyport. Questionnaires were not sent to these cities due to the fact that neither city had a supervisor of music at the time when the study was made. In place of these cities, the two large towns of Arlington and Brookline, where work is done on a city basis, were included.

The two towns and all cities except Chelsea, Lawrence, Peabody and Pittsfield returned a report. The number of questionnaires sent out was thirty-nine. The number of question-

aires returned was thirty-five. A personal letter to each supervisor was enclosed, and in several cases an interview was possible. In addition to the letter, the following explanation accompanied each questionnaire.

> My master's thesis at Boston University is to be a study of "Music and the Development of International Good will." I desire to make this study because of the growing conviction in the minds of educators and leaders in world affairs of the need and value of international understanding and goodwill. For my own help and for others who are interested, I propose to discover in so far as I may, the following;
>
> A. The part which music may play in this task.
> B. The extent to which it is now being taught for this purpose in the elementary schools of typical Massachusetts cities.
> C. Materials, techniques, and programs which may be suggested for the further development of international goodwill through music.
>
> I am asking you to help me, and thus others, to make the second phase of this study worthwhile by telling us what you and your teachers are doing in the elementary schools toward developing world respects and understandings through music. In order that we may have a common understanding concerning objectives and attitudes which we hope to build or overcome, I shall list for you those which I am using. Will you please consider them while answering the questionnaire which follows? Nothing is too small to report. We are all pioneers in this work, each trying to help the other.
>
> A. Objectives
>
> 1. An appreciation of the peoples of all countries because of their gifts of songs which we enjoy.
>
> 2. An appreciation of the peoples of all countries because of their gifts of folk dances which we like to dance.
>
> 3. An appreciation of the peoples of all countries because of their musicians who write music or perform for us.
>
> B. Attitudes and Understandings Which We Hope to Build.
>
> 1. A feeling of better understanding of others because of music is a universal language. It speaks to all.

2. A feeling of gratitude that others can share with us and we with them.
3. People are pretty much alike all over the world with respect to the things which count most.

C. Attitudes to Overcome

1. The attitude that because music is in our books, it is all American. We wrote it. It is ours.
2. The attitude that America and everything that is American is superior for that reason along.

D. Approaches

1. Emotional --assembly programs
2. Intellectual--classroom period
3. Situational --home, community, playground, clubs, etc.

II QUESTIONNAIRE

A. Assembly Programs
1. Do you have assembly programs?
2. How often?
3. How often are they used for purposes included in this study?
4. Are they unified presenting music of one country after another?
5. Do they include music from many countries in one program?
6. Are they a combination of music and other contributions made by the country or countries?

B. Classroom Periods (Please check)
1. Do you have the children associate the songs learned with the countries to which the songs belong?
   Grades 1 2 3 4 5 6
2. Do you lead the children to think of the song as a gift to us from that country?
   Grades 1 2 3 4 5 6
3. Do you correlate the songs with history, geography and language stories?
   Grades 1 2 3 4 5 6
4. Do you connect the mood of the song with the people, climate, conditions of life?
   Grades 1 2 3 4 5 6
5. Does any grade make scrap books using interesting pictures, stories and poems concerning the music of different countries?
   Grades 1 2 3 4 5 6
6. Do the children know from what country or countries their ancestors originally came?
   Grades 1 2 3 4 5 6
7. Are the children, whose ancestors came from the country which gave the song to us, ever asked as a group to

sing the song for the class?
Grades 1 2 3 4 5 6

8. Do you have a music memory contest? In what grades?
Grades 1 2 3 4 5 6
Do the children name the nationality of the composer as well as the composer and name of the selection?
Grades 1 2 3 4 5 6
9. Listening lessons--for appreciation of music and composers.
Do you have them?
Grades 1 2 3 4 5 6
Do the children know the country from which the music comes?
Grades 1 2 3 4 5 6
10. What other means do you use as an aid twward objective?

C. Situational Approach

1. Do the pupils in your schools have much or little contact with musicians of different nationalities in the following ways;
   a. During assembly programs
      Grades 1 2 3 4 5 6
   b. During classroom programs
      Grades 1 2 3 4 5 6
   c. Outside of school
      Grades 1 2 3 4 5 6

Tables have been prepared giving summaries of the answers to each question of the questionnaire. The tables are presented in the order in which the questions are listed in the questionnaire.

I Assembly Programs

TABLE I MASSACHUSETTS CITIES REPORT WHETHER OR NOT THEY HAVE ASSEMBLY PROGRAMS IN ELEMENTARY GRADES

	Number of cities reporting
No - - - - - - - - - - - - - - - - - -	4
Yes - - - - - - - - - - - - - - - - - - -	29
No answer - - - - - - - - - - - - - - - -	2
Total cities reporting - - - - - - -	35

Out of a total of thirty-five cities reporting, Table I indicates that twenty-nine, or a little over two-thirds of the group, do have assembly programs in the elementary grades at some time or times during the school year. Four have no assembly programs, and two do not answer the question. Note the large majority having assemblies.

TABLE II FREQUENCY OF SCHOOL ASSEMBLY PROGRAMS IN ELEMENTARY GRADES OF MASSACHUSETTS CITIES

	Number of cities reporting
No definite schedule, varies in different schools	7
Occasionally, two or three times a year	2
Four or five times a year	2
Special holidays	5
Every other week	2
Once a week	10
No answer	1
Total cities reporting	29

It is significant to note, in Table II, that of the twenty-nine cities reporting assembly programs, ten cities, or about one third, report that they have programs weekly. An additional two report assemblies every other week. Sixteen, or a little more than half the group, have assemblies infrequently. The time ranges from no definite schedule to special holidays. The latter plan would include six or eight programs a year. Several speak of the lack of halls in elementary grade

buildings and the desire for such halls.

TABLE III FREQUENCY OF USE OF SCHOOL ASSEMBLIES FOR PURPOSES STATED IN THIS STUDY

	Number of cities reporting
Not at all - - - - - - - - - - - - - - - - - -	8
Seldom -	3
Varies,depending on assembly committee	1
Once or twice a year - - - - - - - - - - - - -	5
Three times a year - - - - - - - - - - - - -	1
Four times a year - - - - - - - - - - - - -	1
Five or six times a year - - - - - - - - -	2
Special day programs - - - - - - - - - - - -	1
Once a month - - - - - - - - - - - - - - - - -	3
Once a week - - - - - - - - - - - - - - - - -	1
No answer - - - - - - - - - - - - - - - - - -	3
Total cities reporting	29

When studying Table III, it is of special interest to note that one city has programs or assemblies once a week for purposes included in this study. Three cities have such assemblies once a month. Fourteen, or one half the total number, seldom do work of this kind. Eight, almost one-third, do nothing along this line.

TABLE IV FREQUENCY OF UNIFIED MUSIC ASSEMBLY PROGRAMS PRESENTING THE MUSIC OF ONE COUNTRY AFTER ANOTHER

	Number of cities reporting
No - - - - - - - - - - - - - - - - - - -	19
Yes - - - - - - - - - - - - - - - - - -	7
No answer- - - - - - - - - - - - - - - -	3
Total cities reporting - - - - - - - -	29

Table IV indicates that twenty-two, or three-fourths of the twenty-nine cities reporting, do not have unified programs, presenting the music of one country after another. Seven cities, or one-fourth of the group answer yes to the question. These answers bring home to us the fact that efforts along this line of work are in the elementary stages in the schools of Massachusetts cities. The work has, up to this time, not been organized.

TABLE V FREQUENCY WITH WHICH MUSIC FROM MANY COUNTRIES IS INCLUDED IN ONE PROGRAM

	Number of cities reporting
No - - - - - - - - - - - - - - - - - - -	2
Yes - - - - - - - - - - - - - - - - - -	17
Sometimes- - - - - - - - - - - - - - - -	5
Often - - - - - - - - - - - - - - - - - -	2
No answer - - - - - - - - - - - - - - - -	3
Total cities reporting - - - - - - - -	29

According to the data in Table V, seventeen of the twenty-nine cities report that they do use music from many countries in one program, and an additional two often do. Five cities report such use sometimes. Two cities never so use their music. It is interesting to note that a large majority are using music from all over the world and that instead of emphasing one country after another they are combining contributions made by several countries in one program.

TABLE VI FREQUENCY WITH WHICH ASSEMBLY PROGRAMS ARE A COMBINATION OF MUSIC AND OTHER CONTRIBUTIONS MADE BY THE COUNTRY OR COUNTRIES

	Number of cities reporting
No - - - - - - - - - - - - - - - - -	6
Sometimes- - - - - - - - - - - - - - -	6
Music and folk dancing - - - - - - -	3
Yes - - - - - - - - - - - - - - - - - -	11
No answer - - - - - - - - - - - - - -	3
Total cities reporting - - - - - -	29

It is interesting to note in Table VI that fourteen, or one half of the twenty-nine cities reporting, do combine music and other contributions made by the country or countries whose music they are using in assembly programs. Six cities use the combinations sometimes. Six cities do not combine music and other contribution at all. The significant fact shown in Table VI is that twenty out of twenty-nine, almost three-fourths of the cities reporting, do believe in and do use correlation, at

least to some extent.

IV Classroom Periods

TABLE VII FREQUENCY WITH WHICH CHILDREN ARE TAUGHT TO ASSOCIATE THE SONGS LEARNED WITH THE COUNTRIES TO WHICH THE SONGS BELONG

	Number of cities reporting
No association	2
Sometimes	2
Yes in Grade 6	1
Yes in Grades 5, and 6	1
Yes in Grades 4, 5, and 6	8
Yes in Grades 3, 4, 5, and 6	4
Yes in Grades 2, 3, 4, 5, and 6	3
Yes in all Grades	14
Total cities reporting	35

It is significant to note, in Table VII, that only two of the thirty-five cities report no association of songs learned with the countries to which the songs belong. An additional two report association only at sometimes. Thirty-one, or much more than two-thirds of the cities, answer yes to the question, at least for some grades. Fourteen cities, almost half the total number, believe in association in all grades.

TABLE VIII FREQUENCY WITH WHICH CHILDREN ARE LEAD TO THINK OF THE SONG AS A GIFT TO US FROM THE COUNTRY TO WHICH THE SONG BELONGS

	Number of cities reporting
Never - - - - - - - - - - - - - - - - - -	14
Yes in grade 6- - - - - - - - - - - - - - -	1
Yes in grades 5,and 6 - - - - - - - - - -	1
Yes in grades 4, 5,and 6- - - - - - - - -	6
Yes in grades 3,4,5, and 6 - - - - - - -	3
Yes in grades 2,3,4,5,and 6- - - - - - -	3
Generally - - - - - - - - - - - - - - - - -	1
Yes in all grades - - - - - - - - - - - -	5
No answer - - - - - - - - - - - - - - - - -	1
Total cities reporting - - - - - - - - -	35

A first look at Table VIII reveals the fact that fourteen, or a little more than one third of the thirty-five cities reporting, never lead the children to think of the song as a gift to us from the country to which the song belongs. Only five cities do so direct the children in all grades. A closer study however, reveals other interesting facts. Fifteen more supervisors answer yes to this question, at least for some grades, making a total of twenty, or almost two-thirds of the Massachusetts supervisors who are giving this phase of the work some attention.

Four supervisors who are not already so directing children answer as follows;

"Not until you put the idea into my head."

"No, I believe not, although I have told how we have been able to sing the songs of other countries."

"I have not up to the present time, but shall hereafter."

"No, I doubt if they are gifts. We have to find and use them."

In reply to the last quotation we suggest the following answer. "An opera, a painting, or an artistic building is a world possession. . . . . Painters, musicians, writers, inventors, scholars and explorers are citizens of the world." [1]

TABLE IX FREQUENCY WITH WHICH SONGS ARE CORRELATED WITH HISTORY, GEOGRAPHY, AND LANGUAGE STORIES

	Number of cities reporting
No correlation - - - - - - - - - - - - - -	2
Yes in grade 6 - - - - - - - - - - - - - -	1
Yes in grades 5, and 6- - - - - - - - - -	2
Yes in grades 4,5, and 6- - - - - - - - -	6
Yes in grades 3,4,5, and 6- - - - - - - -	7
Yes in grades 2,3,4,5, and 6- - - - - - -	2
Yes in all grades - - - - - - - - - - - - -	12
No answer - - - - - - - - - - - - - - - - - -	3
Total cities reporting - - - - - - - - -	35

Observe the small number of negative answers in Table IX. Two cities report no correlation and three do not answer, making a total of five on the negative side. Twelve, or one-third of the total number, report correlation in all grades. Thirty, or more than three-fourths, report correlation in

[1] Walter R. Smith, Principles of Educational Sociology, P.274.

from one to six of the elementary grades.

TABLE X FREQUENCY WITH WHICH THE MOOD OF THE SONG IS CONNECTED WITH THE PEOPLE, CLIMATE, AND CONDITIONS OF LIFE.

	Number of cities reporting
No connection made - - - - - - - - - - - -	2
When there is time - - - - - - - - - - - -	1
Sometimes - - - - - - - - - - - - - - - - -	1
Frequently- - - - - - - - - - - - - - - - -	1
Yes in grade 6- - - - - - - - - - - - - - -	1
Yes in grades 5, and 6 - - - - - - - - - -	2
Yes in grades 4,5, and 6 - - - - - - - - -	7
Yes in grades 3,4,5,and6- - - - - - - - -	5
Yes in grades 2,3,4,5,and6 - - - - - - -	3
Yes in all grades - - - - - - - - - - - - -	11
No answer - - - - - - - - - - - - - - - - -	1
Total cities reporting - - - - - - - - - -	35

Note the large number of positive answers in Table X. Out of a total of thirty-five reporting, eleven, or one-third of the total, report that the mood of the song is connected with the people, climate, and conditions of life. Seventeen, or approximately one-half of the supervisors, answer in the affirmative concerning at least several of the elementary grades. Thirty-one, or more than three-fourths, are doing something along this line.

TABLE XI FREQUENCY WITH WHICH SCRAP BOOKS ARE MADE USING PICTURES, STORIES, AND POEMS CONCERNING THE MUSIC OF DIFFERENT COUNTRIES

	Number of cities reporting
No Scrap books made - - - - - - - - - - -	14
Sometimes incidentally- - - - - - - - - -	1
Not generally, done by some grades- - -	1
At teacher's discretion in all grades	3
Occasionally in grade 6 - - - - - - - - -	2
Yes in grades 5, and 6 - - - - - - - - - -	1
Yes in grades 4,5,and 6 - - - - - - - - -	6
Yes in grades 3,4,5,and 6 - - - - - - - -	3
Yes in all grades - - - - - - - - - - - - -	2
No answer - - - - - - - - - - - - - - - - - -	2
Total cities reporting - - - - - - - - -	35

Table XI indicates a larger negative report than do many of the other tables although nineteen supervisors report some measure of activity along the line of scrap books in music work. The largest positive report is for grades 4, 5, and 6 The next to the largest is for grades 3, 4, 5, and 6. Six supervisors report yes for the former and three for the latter. Several suggest that they believe this a worthwhile form of work but one which they, as yet, have not tried out. Fourteen report that no scrap books are made in any grade.

TABLE XII FREQUENCY WITH WHICH CHILDREN KNOW FROM WHAT COUNTRY THEIR ANCESTORS ORIGINALLY CAME

	Number of cities reporting
Children do not know - - - - - - - - - - - -	2
Those answering question are not sure	7
In some instances - - - - - - - - - - - - -	1
Yes in grade 6 - - - - - - - - - - - - - -	1
Yes in grades 5, and 6- - - - - - - - - -	1
Yes in grades 4, 5, and 6 - - - - - - - - -	6
Yes in grades 3,4,5,and6 - - - - - - - - -	7
Yes in grades 2,3,4,5,and6 - - - - - - - -	1
Yes in all grades - - - - - - - - - - - - - -	8
No answer - - - - - - - - - - - - - - - - - -	1
Total cities reporting - - - - - - - - -	35

It is interesting to note in Table XII that eight, or one-third of the Massachusetts supervisors reporting, believe that children in all grades do know from what country their ancestors originally came. Twenty-two, or approximately two-thirds of the total number, give an affirmative answer beginning with grades 1, 2, 3, or 4. Seven supervisors frankly say that they are not sure. Two give a negative answer.

TABLE XIII FREQUENCY WITH WHICH CHILDREN, WHOSE ANCESTORS CAME FROM THE COUNTRY WHICH GAVE THE SONG TO US, ARE ASKED AS A GROUP TO SING THE SONG FOR THE CLASS

	Number of cities reporting
Never - - - - - - - - - - - - - - - - - -	8
Person answering question does not know	1
Yes in grade 6 - - - - - - - - - - - - - -	2
Yes in grades 5,and6 - - - - - - - - - - -	1
Yes in grades 4,5,and 6 - - - - - - - -	8
Yes in grades 3, 4, 5,and 6 - - - - - -	5
Yes in grades 2, 3, 4,5,and 6 - - - -	1
Yes in all grades - - - - - - - - - - - -	7
No answer - - - - - - - - - - - - - - - - -	2
Total cities reporting - - - - - - - - -	35

It is significant to note the division of answers in Table XIII. Eight supervisors report that children whose ancestors came from the country which gave the song to us are never asked as a group to sing the song, for the class. Seven, or almost an equal number, report in the affirmative for all grades. Another group of eight report yes for grades 4,5,and 6. Twenty-four, or two-thirds of the group of supersisors, are using this phase of music work.

TABLE XIV FREQUENCY OF MUSIC MEMORY CONTESTS

	Number of cities reporting
No music memory contest - - - - - - -	25
Contest in grade 6 - - - - - - - - - - -	1
Contest in grades 4,5,and 6 - - - -	4
Contest in grades 3,4,5,and 6 - - -	1
Themes memorized in all grades but no contest - - - - - - -	2
No answer - - - - - - - - - - - - - - - -	2
Total cities reporting - - - - - - - -	35

Observe the large number of negative answers in Table XIV. Twenty-five, or a few over two-thirds of the supervisors, report no music memory contest. Only one reports a contest below grade 4. It is also significant to note that two supervisors are doing the work, having the themes memorized, but are leaving out the contest element.

TABLE XV FREQUENCY WITH WHICH CHILDREN GIVE THE NATIONALITY OF THE COMPOSER, IN MUSIC MEMORY CONTESTS, AS WELL AS THE NAME OF THE COMPOSER AND THE NAME OF THE SELECTION

	Number of cities reporting
Nationality of composer not given- - - -	1
Nationality of composer given in grades 5, and 6 - - - - - - -	1
Nationality of composer given in grades 4,5, and 6 - - - - - -	4
Nationality of composer given in grades 3,4,5,and 6 - - - - -	1
Nationality of composer given in all grades - - - - - - - - -	1
Total cities reporting - - - - - - - - - -	8

Table XV indicates that almost universally those supervisors who do have the children do memory work in music believe that they should know the nationality of the composer as well as the name of the composer and the name of the selection. They vary in opinion as to how soon this additional knowledge should be required. The largest number have chosen grade 4 as a starting point. The small number of answers to this question is due to the fact that only eight of the thirty-five supervisors who returned questionnaires have music memory contests.

TABLE XVI FREQUENCY OF USE OF LISTENING LESSONS FOR THE APPRECIATION OF MUSIC AND COMPOSERS

	Number of cities reporting
No listening lessons - - - - - - - - - -	11
Yes in grades 4,5,and 6 - - - - - - - -	6
Yes in grades 3,4,5,and 6 - - - - - - -	2
Yes in grades 2,3,4,5,and 6 - - - - - -	1
Yes in all grades - - - - - - - - - - -	15
Total cities reporting - - - - - - - -	35

Table XVI indicates that fifteen, or almost one-half the total number of supervisors reporting, do have listening lessons for the appreciation of music and composers, in all grades. Twenty-four, or two-thirds the total number of supervisors, report such lessons beginning at least by the time the child reaches grade 4. Eleven report no listening lessons in elementary grades. One of this number reports this kind of work done in grade 8, two so report for junior and senior high school and one for high school only.

TABLE XVII FREQUENCY WITH WHICH CHILDREN KNOW THE COUNTRY FROM WHICH THE MUSIC USED FOR LISTENING LESSONS COMES

	Number of cities reporting
Sometimes - - - - - - - - - - - - - - - - -	1
Not always - - - - - - - - - - - - - - -	2
Yes in grades 5, and 6 - - - - - - - - -	2
Yes in grades 4, 5, and 6 - - - - - - - -	8
Yes in grades 3, 4, 5, and 6 - - - - - -	1
Yes in grades 2, 3, 4, 5, and 6 - - - - -	2
Yes in all grades - - - - - - - - - - - -	8
Total cities reporting - - - - - - - -	24

Observe that eight, or one-third of the twenty-four cities reporting listening lessons according to the data of Table XVII, also report that the children in all grades do know the country from which the music comes. Nineteen, or a little more than three-fourths of the group, answer yes to this question for several of the six grades.

TABLE XVIII FREQUENCY OF USE OF OTHER MEANS AS AN AID TOWARD OUR OBJECTIVE

	Number of cities reporting
No other means used - - - - - - - - - -	8
Some other means used - - - - - - - - -	15
No answer - - - - - - - - - - - - - - - - -	12
Total cities reporting - - - - - - - -	35

Twenty, of the thirty-five supervisors reporting, either do not answer the question indicated in Table XVIII, or reply that no other means are used as an aid toward our objective.

Fifteen, or a little less than half the total number, do use some other means. Their report is most helpful when direct quotations from their answers are available. Such quotations are as follows.

"All subjects in our city are linked together and taught together,e.g.In the study of Italy, pictures, stones, poems, art, model houses, and music are used as one social study and activity."

"Several teachers have asked for song assignments to fit in with their geography and history study. . . . . I visited a classroom shortly before Christmas and the teacher asked me to listen to "Silent Night", sung first in German, by a German child, then in Swedish, then in English."

"In the sixth grade at one of our schools the children write an operetta each year using music from our song books, but writing new words to fit the story. This is a correlation of music, english, geography, history, art, manual training and needlework. The story is usually based on some historical fact or legend from a foreign land."

"The music of a country is always stressed in the study of a country in the Social Studies Course."

"We just equipped our junior high schools with "Music of Many Lands and Peoples', with that objective in mind."

"We are giving informally,'The World's Children,' in grades 4,5,and 6 using songs from, 'The Music Hour Series'."

"We use costumes, stories, correspondence, dramatization and dancing. This questionnaire has been a real privilege. I found, with the questions to lead me on, that we are really doing more with our music to develop international good will than I had realized. Isn't this interesting? I shall try to take up this thought more definitely with my teachers next year."

"We have a series of unified assembly programs planned for next year using one country each month. Many of the songs and orchestral numbers are now ready for the programs."

"We do not hold weekly assemblies in the elementary schools; however, much emphasis is placed on the music of other countries. Our sixth grades have given radio broadcasts including seven and eight countries. A paper is read by a pupil telling of the composer and something about the music before the rendition of each number."

"We do not have listening lessons. However, using the material at hand, the children know the nationality of the composer and the country from which the music comes. This work is carried on more definitely in grades 7, and 8."

V Situational Approach

TABLE XIX FREQUENCY OF CONTACT BETWEEN PUPILS AND MUSICIANS OF DIFFERENT NATIONALITIES DURING ASSEMBLY PROGRAMS

	Number of cities reporting
No contact - - - - - - - - - - - - - -	15
Little - - - - - - - - - - - - - - - -	7
Occasionally - - - - - - - - - - - - -	1
Yes in grades 4,5, and 6 - - - - - - -	2
No answer - - - - - - - - - - - - - - -	10
Total cities reporting - - - - - - -	35

Table XIX shows a report significant because of negative answers. Twenty-three, or two-thirds of the thirty-five supervisors reporting, state that the children have little or no contact with musicians of different nationalities during assembly programs. Ten supervisors do not answer the question. Two report such contacts in grades 4, 5, and 6.

TABLE XX FREQUENCY OF CONTACT BETWEEN PUPILS AND MUSICIANS OF DIFFERENT NATIONALITIES, DURING CLASSROOM PROGRAMS

	Number of cities reporting
No contact - - - - - - - - - - - - - -	11
Person answering question does not know - - - - - - -	1
Not much contact - - - - - - - - - -	4
More than at assembly - - - - - - -	1
Much contact in grades 5, and6 - -	2
Much contact in grades 4,5, and 6 -	3
Much contact in all grades - - - -	2
No answer - - - - - - - - - - - - - -	11
Total cities reporting - - - - - - -	35

Table XX is also significant for negative answers although it will be observed that there is a more positive trend than can be found in Table XIX. Sixteen, or about one-half the group instead of the two-thirds in Table XIX, state little or no contact between pupils and musicians of different nationalities during classroom programs. Eight, or one-fourth, the total number, report a good deal of contact. For five, this report ranges from grades 4 to 6. Two thus report for all grades. Again the number of those not answering the question is large, eleven, or one-third of the total cities reporting.

TABLE XXI FREQUENCY OF CONTACT BETWEEN PUPILS AND MUSICIANS OF DIFFERENT NATIONALITIES OUTSIDE OF SCHOOL

	Number of cities reporting
No contact - - - - - - - - - - - - - - - - -	9
Those answering question do not know - -	3
Little contact - - - - - - - - - - - - - - -	6
Some contact - - - - - - - - - - - - - - - -	3
Much contact in grades 4,5,and 6 - - - -	2
Much con tact in all grades - - - - - - -	4
No answer - - - - - - - - - - - - - - - - -	8
Total cities reporting - - - - - - - - - -	35

Observe that Table XXI also presents a negative report. Eighteen, or about one-half the total number of supervisors reporting, state that there is little or no contact outside of school between pupils and musicians of different nationalities. Eight, or another one-fourth, do not answer the question. Three report some contact. Six report much contact in all grades or

at least in grades 4,5 and 6.

VI Interpretation of Facts.

In our interpretation we shall consider the tables in groups, the first of which will include Tables I - VI, those having to do with the assembly programs. Since two thirds of those reporting in Table I, page 29, have assembly programs at some time during the school year, there is at least an indication that they believe in the getting together of the whole group or of as large portions of it as are possible, the doing of things on a larger basis than that of the single room.

Table II, page 30, presents another side ot the picture. There we learn that only one-third of the twenty-nine cities having assemblies get together as frequently as once a week. A little more than one-half the group have assemblies infrequently, the time ranging from"occasionally" to those held on "Special holidays." This situation makes it difficult to use assembly periods for unified programs, for the working toward one or more real objectives during each year. Lack of adequate halls has been given in several instances as the reason for few or no assemblies. Much more assembly work has been reported for junior and senior high schools. Such material has not been included, except in cases where it seemed to clear up some point, since this study deals with the elementary school. It would seem that those having the authority to plan buildings feel the need of assembly halls for junior and senior

high school pupils more than for those in elementary grades.

Table IV, page 32, indicates the negative side of the question clearly when it shows that three-fourths of the group have no unified assembly programs, no study running through the year, so far at least as music is concerned. When we observe that condition, we are not surprised at the results of Table III, page 31, where we find that one-third of the total number are doing nothing along the lines of music and the development of international good will through assembly programs. One-half the total number seldom do anything along this line. The pioneer spirit is shown in four answers. Three report work of this nature once a month, and one sends a positive report for each week. Another supervisor, who reported this work for only a few times each year, added that a series of unified assembly programs has been planned for next year using one country each month. She also states that many of the songs and orchestral numbers are now ready for these programs.

About three-fourths of the group reporting assembly programs, also report that they use music from many countries in one program, Table V, page 32. We believe that this may be successfully done especially if small groups of countries are taken together and with a real purpose in mind. However, each country gives us such a wealth of material that, other things being equal, children will carry away a more definite picture, a greater understanding and regard for countries if the music of one, or of a very few is presented in a single program. It

is much better, according to our understanding, to combine music and other contributions of a country in one program as about one-half those counted in Table VI, page 33, report that they do. We note with interest this indication of the correlation of music with the rest of life, the getting away from the teaching of it as an isolated subject. At the conclusion of a year of such study, one program combining the music of many countries may well be presented.

The second portion of our interpretation deals with Tables VII - XVIII, those having to do with classroom periods. More than two-thirds of the thirty-five cities report the association of songs learned with the countries to which the songs belong, at least for some of the elementary grades. Almost half the group believe in such association for all grades as indicated by Table VII, page 34. Not only do we find the association mentioned, but we also observe a high rate of correlation between the songs learned and history, geography, and language stories. More than three-fourths of the total number report such correlation in Table IX, page 36. An equal number, as shown by Table X, page 37, are considering the mood of the song as connected with the people, climate and conditions of life. This is good. Music is a part of life.

There seems to be less uniformity of opinion concerning whether or not children should be led to think of songs as a gift to us from the country to which the song belongs. This is indicated in Table VIII, page 35. Doubtless there are two

sides to the question. How do we wish other countries to think of American songs? Almost two-thirds of the Massachusetts music supervisors are giving this phase of the work thought and attention, Table VIII, page 34. May this not be one way of promoting real patriotism rather than nationalism?

Table XI, page 38, indicates that the making of scrap books using pictures, stories, and poems concerning the music of different countries is somewhat of an untried field. Such books or charts have long been used in connection with other studies. We find no lack of interest. Nineteen of the thirty-five supervisors report some measure of activity, especially in grades 4, 5, and 6.

It is interesting to note in Table XII, page 39, that approximately two-thirds of those reporting say that children do know, at least by the time they reach grade 4, from what country their ancestors originally came. It is even more significant to observe in Table XIII, page 40, that two-thirds of the group of supervisors are asking children whose ancestors came from the country which gave us the song, as a group, to sing the song for the class. We know that this takes little additional time and we believe that it is one way of creating international respect.

Observe in Table XIV, page 41, the great decline of the music memory contest. Only six of the thirty-five supervisors report such contests. Many others indicated that contests had formerly been a part of their work. Observe also the interest-

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ing development, we believe a step forward, in the two cities where children are taught to memorize themes without having a contest. We note with equal interest, in Table XV, page 41, that those who do still have a contest include the nationality, as well as the name of the composer, and the name of the selection.

We believe that it is a hopeful sign that two-thirds of the Massachusetts supervisors are helping children get acquainted with the music of the world through listening lessons, Table XVI, page 42, and of even greater significance that more than three-fourths of those so doing are seeing to it that children know the country from which the music comes to us, Table XVII, page 43.

Not only in Table XVIII, page 43, have I been impressed with the open mindedness and forward-looking attitude of Massachusetts supervisors of music, but also throughout my entire study of the questionnaires which were returned. As is to be expected a few are doing little along the lines outlined in this study. The large majority are conscious of the newer trends in education. They are thinking and seem willing to try to find ways of doing their part through music.

We stated, in the letter which accompanied the questionnaires, that all material returned would be used but without mentioning the names of cities or supervisors. For that reason the following quotations, illustrating the point which we have just made, are given without the names of those sending the

messages.

"We have been somewhat asleep so far as using music in the schools as an instrument for developing international good will. You are waking us up. Thanks. It is a vitally interesting study. We mean to pursue it."

"Your questionnaire has opened my eyes somewhat and I will use some of your suggestions."

"Your questionnaire is extremely suggestive of things we should do. It would be interesting to answer the same questions in five years."

"I believe you have an original and broadminded idea. . . . . We Americans are altogether too selfsatisfied and fail to recognize our debt to other countries for all good gifts including music."

"We are running on a co-operative plan, Dr. Hosic's plan. Music is taught by one building teacher in upper grades. We take songs of the countries studied and have had several projects in music. Our children are ninety-eight percent Italian and very musical. We always stress the musical contributions of Italy to America. At present, in connection with history we are making, as a project, musical instruments of primitive people in grades 5,and 6."

"In the sixth grade at one of our schools the children write an operetta each year using music from our song books, but writing new words to fit the story. This is a correlation of music, english, geography, history, art, manual training

and needlework. The story is usually based on some historical fact or legend from a foreign land."

The last portion of our interpretation deals with Tables XIX - XXI, pages 46 and 47. These tables have to do with the situational approach, and are significant because of negative answers. After our study of the amount of work done in assembly programs toward the creating of international good will, we should not be surprised that two-thirds of the group report little or no contact between pupils and musicians of different nationalities during assembly programs. More work has been done during classroom periods and thus, as one would expect, one half instead of three-fourths answer no to the same question concerning similar contacts in the classroom. It is very difficult to know accurately about contacts outside of school. The answers in Table XXI, page 47, should be taken for what they seem worth to the individual. The reports indicate that supervisors answered very carefully and conscientiously. We believe that direct contacts between children and cultured people of different races are of untold value in the building up of international understanding, respect, and good will.

VII Summary

A. The use of music in Massachusetts elementary school assemblies as a means of developing international understanding, respect, and good will is being seriously considered by some forward-looking supervisors. There is, as yet, little organization or unity to their efforts.

B. Work along the lines outlined in this study has received much more attention in the classrooms than in the assemblies of Massachusetts elementary schools. It is, therefore, more clear-cut and better organized in the classroom approach. Correlation, association, and appreciation are much used.

C. The contacts between pupils and musicians of different nationalities are more frequent, in Massachusetts elementary schools, during class programs than during assembly programs. It is difficult to report accurately such contacts outside of school. In so far as supervisors are able to judge, the amount of contact outside of school practically equals the amount of contact during classroom programs. The study gives evidence that this phase of the work as a definite means of developing international understanding, respect, and good will, has not, as yet, been seriously considered by the majority of those who sent reports.

CHAPTER III

Constructive Suggestions for the Development of International Good Will Through Public School Music in the Elementary Schools

I Introduction

Constructive suggestions concerning ways and means for making public school music function in the development of international good will are given in this final chapter of our thesis. They are presented in three groups. The first group deals with available materials. The second considers techniques including possible methods of approach, the laws of suggestion, and the universal wishes of all people. The third combines materials and techniques into one suggestive group of assembly programs. Each phase of the subject will be discussed more fully as the chapter progresses.

II Materials

Over and over again when supervisors and teachers are asked to present a new subject or a new phase of a subject they answer, and often with reason, somewhat as follows; I would gladly present this work if I had the materials to use. I do not know where to look and I have not the time for extra searching. Therefore, the writer has asked herself the following questions; Have we helpful music material for our use in developing international good will in our elementary grades? Have we folk songs and folk dances of most of the countries of the

world? Are they in our basal music series so that such material is available to schools which are not able to purchase octavo music, many supplementary music books, or records for a victrola? Are the folk songs marked in such a way that the teacher and children may know from what country the songs come? Do most of the basal series also contain a goodly number of songs by the great composers of several countries? Are there excellent supplementary books made up, for the most part, of the songs of many countries?

With these questions in mind a study of music materials has been made. It is far from being an exhaustive study of the subject. We believe that it is a reasonably comprehensive study of the basal series of music books and the supplementary books of folk songs commonly used in the schools of New England. It has been our desire to list materials such that at least a part of them can be available in the average or even a little less than the average school. Supervisors working in school systems where money is available for supplementary material in sheet music form and in special art series may well consider, in addition to the lists given here, the materials at such companies as Oliver Ditson Company, 359 Boylston Street, Boston, and the Boston Music Company, 116 Boylston Street, Boston.

It has been somewhat of a surprise and also a source of satisfaction to find a wealth of folk song material including songs of a very large number of the countries of the world.

It has been a source of added encouragement to discover that a very generous portion of this material is in basal music series, especially in those more recently published. This is particularly significant because most schools doing anything at all with music have as a part of their equipment a basal series of music books. In most of the books the songs are marked in such a way that the teacher and children may know from what countries the songs come. With few exceptions, these books also contain a reasonable number of folk dances and of songs written by some of the greatest composers of the world. A few books have a disproportionate amount of material made simply to illustrate technical difficulties. There are several excellent supplementary books of folk song material.

There has been a strong desire, on the part of the writer, to list materials suitable for use in listening lessons in the elementary grades. That material is sufficient for a study in itself. Therefore, it has seemed wise to delimit this phase of our thesis in such a way that the lists will include only the materials which are found in basal series of music books and in supplementary books made up wholly or almost wholly of folk songs.

No attempt has been made to list the materials studied according to their merit. The companies publishing the materials are listed in alphabetical order. We believe that nothing has been included which is not, in part at least, worthwhile. Each town or city must choose according to special conditions and

and needs. We are including comments, with the song lists, which we hope may be of service to supervisors in determining thether or not certain books will help in the solution of their individual problems.

A. American Book Company, 126 Newbury St., Boston

1. The Foresman Series - A Basal Series
   a. A Child's Book of Songs by Robert Foresman - 1928

Grades one and Two

Down the Lane p.5 - - - - - - - - Norwegian Folk Song

Halloween p.9 - - - - - - - - - - Russian Folk Song

The Moon p.10 - - - - - - - - - - German Folk Song

Angels p. 11 - - - - - - - -- - - Finnish Folk Song

Come and Wander p. 13 - - - - - - French Folk Song

The Sleepy Miller p. 14 - - - - - French Folk Song

The Clock p. 15 - - - - - - - - - German Folk Song

Questions p. 17 - - - - - - - - -Brandenburg Folk Song

On the Winter Wind p. 22 - - - Czech Folk Song

A Game of Tag p. 23 - - - - - - Old Southern Melody

Dressing Up P. 24 - - - - - - - Italian Folk Tune

How D'ye Do My Partner p.25 - - American Folk Song

The Hippopotamus and I p.26 - - Hungarian Folk Song

Careless Paul p. 28 - - - - - - - Norwegian Folk Song

The Proper Kitten p.29 - - - - Italian Nursery Song

King and Queen p.30 - - - - - - - Bohemian Folk Tune

Morning Hymn of Praise p.33 - - German Folk Song

The Sleeping Princess p. 34 Swedish Folk Song

The Elves Dance at the Wedding p.35 - French dance (Amaryllis)

Running Races p. 36 - - - - - Polish Folk Song

My Secret p.38 - - - - - - - Italian Folk Song

A Clown p. 40- - - - - - - - Polish Folk Song

My Big Black Dog - - - - - - English Play Song

Holiday Song p. 44 - - - - - Danish Folk Song

London Bridge p. 48 - - - - - English Singing Game

Shepherd's Song p. 50 - - - - Finnish Folk Song

Going Home in the Dark p.51 - Russian Folk Song

The Piper p.56 - - - - - - - English Folk Song

The Toy Balloon p. 57 - - - - Danish Folk Song

The Busy Cobbler p. 58 - - - Dutch Folk Song

The Obedient Kitten p. 64 - - French Folk Song

Planting Time p. 66 - - - - - Italian Folk Song

A Fish Story p. 67 - - - - - -Polish Folk Song

Oats,Peas,Beans and Barley
Grow p.68 English Folk Song

The Wind Song p. 70 - - - - - Russian Folk Song

I Saw a Ship A-Sailing p.72 - English Folk Song

Going to Babylon P. 76 - - - English Song Game

Merry Christmas Bells p. 80 - French Carol

The Fir Tree p. 81 - - - - - German Folk Song

Easter Carol p. 83 - - - - - Old German

Christmas Carol p. 85 - - - - Bohemian Carol

b. First Book of Songs by Robert Foresman - 1925

Grade Three

Through the Year p. 5 - - - - Folk Song

Evening Song p. 9 - - - - - - Folk Song

The Cockoo Clock p.10 - - - - - - - -Hebrew Folk Song

The Bird's Song p.14 - - - - - - - - Russian Peasant's Folk Song

A-Dancing p.15 - - - - - - - - - - - -Slovene Folk Song

Song of the Seasons p.18- - - - - BohemianFolk Song

Tick, Tock p.20 - - - - - - - - - - Serbian Folk Song

Who's at the Door? p.25 - - - - - Breton Melody

Happy Rosina p. 26 - - - - - - - French Folk Song

Flag Song p. 30 - - - - - - - - - - Moravian Folk Song

The Sad Story of Little Robert p.32Russian Folk Song

Butterfly p. 34 - - - - - - - - - - Bohemian Folk Song

The Cottonwoods p 38 - - - - - - - Danish Folk Song

The Bird p. 39 - - - - - - - - - - - German Folk Song

The Windmill p. 40 - - - - - - - - French Folk Song

A Morning Prayer p.43 - - - - - - -Folk Tune

The Snow p. 44 - - - - - - - - - - - German Folk Song

The Millwheel p. 45 - - - - - - - -French Melody

Bluebird, Bluebird p. 47 - - - - - German Folk Song

Fairy Song, p. 52 - - - - - - - - - Old German

Questions and Answers p.53 - - - - French Folk Tune

Praise Ye the Lord p. 54 - - - - - Polish Folk Song

Hum, Hum, Hum P. 60 - - - - - - - German Folk Song

Honeybee p.61 - - - - - - - - - - - German Folk Song

The Harvest Home p. 62 - - - - - - English Game Song

What Shall I Sing? p.66 - - - - - English Folk Song

Winter Song p. 70 - - - - - - - - - Old French Song

A Song of Fairies p. 72 - - - - - Polish Folk Song

Ships p. 77- - - - - - - - - - - - - Bohemian Folk Song

The Echo p.79 - - - - - - - - - - - French Game Tune

The Soldier Boy p. 81 - - - - - - Old English Tune

Summer, Good-by p.82 - - - - - - - German Folk Song

A Soldier True p. 83 - - - - - - - Folk Song

Easter Carol p. 85 - - - - - - - - Old German

The Young Musician p. 86 - - - - Old Serbian Folk Song

Sleep, Baby, Sleep p. 87 - - - - Folk Song

Lullaby p. 88 - - - - - - - - - - French Folk Song

Baking a Cake, p. 89 - - - - - - - Russian Folk Song

Mary had a Little Lamb p. 90 - - English Folk Song

May Day p. 91 - - - - - - - - - - -French Folk Song

Wonderland p. 92 - - - - - - - - - German Folk Song

Morning Hymn of Praise p. 93 - - Folk Tune

The Tiny Little Wood p. 96 - - - French Folk Tune

Marching Song p. 98 - - - - - - - French Folk Song

Market Day p. 101 - - - - - - - - Bahama Folk Tune

The Magic Ball p. 102 - - - - - - Chinese Melody

Lady Moon p. 104 - - - - - - - - - Japanese Song

A Spring Maid p. 112 - - - - - - - Holland Folk Tune

The Little Papoose p. 117 - - - Navajo Indian Melody

God of Mercy p. 120 - - - - - - - German Chorale

c.Second Book of Songs by Robert Foresman - 1925

Grade Four

Tell Me p. 5- - - - - - - - - - - - Bohemian Song

Raindrops and Snowflakes p.6 - - Bohemian Folk Tune

Slumber Time p. 7 - - - - - - - Portuguese Folk Tune
In the Woods p.12 - - - - - - - Russian Folk Song
Who Has Seen My Little Maiden p.16Movavian Folk Song
The Fairy Ring p.19 - - - - - - -French Popular Song
Deep in a Wood p.28 - - - - - - -French Folk Song
The Lost Song p. 29 - - - - - - -French Folk Tune
The Gypsy Camp p.30 - - - - - - -Russian Folk Song
Orchard Music p. 32 - - - - - - -German Folk Song
On the Bay p. 37 - - - - - - - - Italian Folk Song
All Through The Night p.38 - - - Welsh Folk Song
To the Gay Village Green p.40- - Norwegian Folk Tune
Worship p. 48 - - - - - - - - - -Spanish Folk Song
A Christmas Carol p.52- - - - - -Bohemian Carol
Hallowe'en p. 53 - - - - - - - - Old Swedish Folk Song
A Gypsy Song p. 58 - - - - - - - Hungarian Folk Song
The Tortoise and the Hare p. 59- Japanese Folk Song
Where Waves Are Tossing p. 64 - Bohemian Folk Song
Hush Thee, My little One p. 65- Polish Folk Song
Girofle Girofla p.66 - - - - - - French Game Song
The Shepherdess p. 68 - - - - - French Folk Tune
Maytime Dancing p.69 - - - - - - Polish Dance
The Flower of China p.70 - - - - Chinese Melody
On the Sands p. 71 - - - - - - - Russian Folk Song
Praise Ye The Lord p. 72 - - - - Polish Folk Song
Bluebird, Bluebird p. 73 - - - - German Folk Song
May and December p.74 - - - - - -Reirish Folk Song

Zoology p.80- - - - - - - - - - - - English Folk Song
A Springtime Dance p.82 - - - - - Hungarian Folk Song
Indian Lullaby p. 83 - - - - - - - - Chippewa Lullaby
Spring Song, p. 84 - - - - - - - - - Swedish Folk Song
The Fir Tree p. 85 - - - - - - - - - German Folk Song
Maytime p. 87 - - - - - - - - - - - -Folk Song
Oh, Let Us Go A-Boating p.88 - - Nepolitan Boat Song
A-Dancing p.89 - - - - - - - - - - Slovene Folk Song
Little Brother p.98 - - - - - - - -Swabian Folk Song
Slumber Songs p.101 - - - - - - - -Old French Cradle Song
The Mystic Number p. 102- - - - -Austrian Folk Tune
By the Hearth p.109 - - - - - - - -Russian Tune
The Blacksmith p.111- - - - - - -Old French Tune
Cradle Song p.114 - - - - - - - - -Swedish Cradle Song
A Christmas Carol p.116 - - - - -Folk Song
Fairy Song p. 120 - - - - - - - - -Old German
The Patriot p. 121 - - - - - - - - Thuringian Folk Tune
Evenimg Song p.124 - - - - - - - - Austrian Folk Song
Rovers p. 126 - - - - - - - - - - Bohemian Folk Song
The Dance p.127 - - - - - - - - - German Folk Song
God of Mercy p. 128 - - - - - - - Chorale
Christmas Song p. 131 - - - - - - Old Italian Folk Song
Old Dog Tray p. 133 - - - - - - - Stephen C. Foster
Old Folks at Home p. 135 - - - - Stephen C. Foster

d.Third Book of Songs by Robert Foresman - 1925

Grade Five

The Sentinel Fairy p.6- - - - - - - -Danish Folk Tune
Gardens in the Sea p.8 - - - - - - - Manx Folk Tune
Spinning Song. p.10 - - - - - - - - Scotch Folk Song
The Chimes p.16 - - - - - - - - - - The Norfolk Chimes
December Night p.19 - - - - - - - - Slovak Folk Song
Come Out p. 20 - - - - - - - - - - - Old French Song
Sailing, Sailing p. 22 - - - - - - - French Folk Song
Lullaby p.23 - - - - - - - - - - - - Lithuanian Folk Tune
I Watch the Ships p. 24 - - - - - - Old Folk Song
My Own True Friend p.24 - - - - - - Southern Folk Tune
March Wind p.28 - - - - - - - - - - Italian Folk Song
The Fly and the Bumble Bee p.29 - English Folk Song
The Reaper's Song p. 30 - - - - - - Italian Folk Song
May p.32 - - - - - - - - - - - - - - Bohemian Folk Song
Merry Thrush p. 33 - - - - - - - - French Folk Song
Song of the Merry Harvesters p.34- Czech Folk Song
Chime Music p. 36 - - - - - - - - - Old French Carol
To the Gay Village Green p.38 - - Norwegian Folk Tune
Fairies Dancing p. 40 - - - - - - - Polish Folk Dance
Gypsies p.41 - - - - - - - - - - - - Italian Folk Tune
Spanish Lullaby p. 44 - - - - - - -Spanish Folk Song
Doing Good p.45 - - - - - - - - - -English Air
Hush Thee, My Little One p. 46 - - Polish Folk Song
Where Waves are Tossing p.47 - - - Bohemian Folk Song
An Easter Carol p.48 - - - - - - - French Folk Tune
Barnyard Song p. 56 - - - - - - - - Folk Song From the Kentucky Mountains

The Mystic Number p.59 - - - - - - Austrian Folk Song
To God on High p.60 - - - - - - - - Old Folk Song
Under the Dreamland Tree p.62 - - Folk Song
Intry Mintry p.63 - - - - - - - - - English Play Song
The Song of the Shepherd Boy p.66- German Student Song
Farewell p.69 - - - - - - - - - - -Tyrolese Folk Song
The Leprechaun p.71 - - - - - - - -Irish Folk Song
In Russia p.78 - - - - - - - - - - Russian Song
Music of Spain p.79 - - - - - - - Spanish Folk Song
The Bumblebee p.80 - - - - - - - - Spanish Folk Song
Yuletide Night p. 82 - - - - - - - Old Bohemian Carol
The Rose Jar p. 83 - - - - - - - - Russian Folk Song
Wolves p. 84 - - - - - - - - - - - Old Russian Folk Song
Heave Ho, My Laddie p.85 - - - - - English Folk Song
My Native Land p.90 - - - - - - - Tyrolese Folk Song
Learning to Read p.91 - - - - - - Traditional
A Song of Freedom p.92 - - - - - (Hebrew Melody
(Spanish Folk Song
Those Evening Bells p.94 - - - - - Old Tune
December p.96 - - - - - - - - - - Russian Folk Song
The Gnome p. 100 - - - - - - - - - Russian Folk Song
The Storm p. 101 - - - - - - - - - French Tune
Sailor's Song p. 103 - - - - - - - Czech Folk Song
King Winter p. 104 - - - - - - - - Hungarian Folk Song
True Facts p. 105 - - - - - - - - French Folk Tune
Seekers of Happiness p. 108 - - - Russian Tune

Evening Song p.108 - - - - - - - - Folk Song

The Humming Bird p.109 - - - - - - Tyrolese Melody

Song of the Exile p.113 - - - - - Old Irish Folk Song

March, March, March p.116 - - - - Hungarian Air

Cradle Song p. 118 - - - - - - - - Swedish Folk Song

Through the Greenwood p.120 - - - -German Folk Song

The Evergreen p. 121 - - - - - - - German Folk Song

The Campbells are Coming p.124 - - Old Melody

Ships p.128 - - - - - - - - - - - Bohemian Folk Song

The Shepherd's Song p.132 - - - - -Breton Folk Song

Slumber Song p. 134 - - - - - - - -Old French Cradle Song

Now the Moon is Shining p.135 - - French Folk Song

Christmas Song p.142 - - - - - - - Old Italian Folk Song

All Through the Night p.144 - - - Welsh Folk Song

The Harp That Once Through Tara's Halls p.145 Irish Folk Song

Old Dog Tray p.146 - - - - - - - Stephen C. Foster

Old Folks at Home p. 148 - - - - - Stephen C. Foster

e. Fourth Book Of Songs by Robert Foresman - 1925

Grade Six

A Winter Picture p 5 - - - - - - Russian Folk Song

The Hunter's Horn p.13 - - - - - - Bohemian Folk Song

Spring is Near p.14 - - - - - - - Old Hungarian FolkTune

The Postilion p.16 - - - - - - - - Russian Folk Song

Hunting Song p.19 - - - - - - - - Old English

The Forty-Second Psalm p.20 - - - French Chant

Venice p.22 - - - - - - - - - - - - - Italian Folk Tune

Let Us Go A Maying p.23 - - - - - - Old English

Hey,Hey,Men of Lignieres p.24 - - French Folk Song

A Song of Tabor p.34 - - - - - - - - Bohemian Melody

Shadows p.35 - - - - - - -- - - - - - Russian Tune

Storm at Sea p.39 - - - - - - - - - Slovene Folk Song

The Wakeful Brook p.40 - - - - - - - Bohemian Folk Tune

Prayer p.44 - - - - - - - - - - - - - German Choral

Hush-a-By Baby p.46 - - - - - - - - German Melody

The Sheltering Nest p.47 - - - - - Russian Folk Tune

The Sentinel Fairy p.48 - - - - - - Danish Folk Tune

November p. 49 - - - - - - - - - - - Russian Folk Song

The Blue-Bells of Scotland p.53 - Scotch Air

The Dreary North p.54 - - - - - - - Russian Folk Tune

Wah-Wah-Tay-See p.58 - - - - - - - - American Indian Melody

Under The Dreamland Tree p.64 - - Folk Tune

The Humming Bird p.65 - - - - - - - Tyrolese Melody

John Peel p.68 - - - - - - - - - - - English Folk Song

Isle of Beauty p.78 - - - - - - - - -Irish Folk Song

Bonnie Charlie p. 79 - - - - - - - - Scotch Folk Tune

A Morning Prayer p.83 - - - - - - - Folk Song

The Birds' Song p.85 - - - - - - - - Russian Peasant's
Folk Song

Autumn Leaves p.86 - - - - - - - - - Bohemian Folk Song

Christmas Song p.87 - - - - - - - - Old Italian Folk Song

Poor Lolotte p.88 - - - - - - - - - Creole Folk Song

A Winter Storm p.90- - - - - - - - - - Hungarian Folk Tune

Gardens in The Sea p.93 - - - - - - Manx Folk Tune

Autumn p.95 - - - - - - - - - - - - - -Russian Folk Tune

In Winter p. 95 - - - - - - - - - - - -Hungarian Folk Song

Winter Day p. 96 - - - - - - - - - - - A Folk Tune Sung by Jenny Lind

Kelvin Grove p.97 - - - - - - - - - - Scotch Folk Tune

A Spring Song p.98 - - - - - - - - - - German Folk Tune

The Child Awaking p.99 - - - - - - - Bohemian Folk Song

The Lost Friend p.101 - - - - - - - Finnish Folk Tune

A Dance Song p.102 - - - - - - - - Hungarian Tune

A Brown Leaf p. 102 - - - - - - - - - Old Folk Song

My Mountain Home p.103 - - - - - - - Swiss Tyrolean Air

Yuletide Night p.105 - - - - - - - - Old Bohemian Carol

Santa Lucia p.108 - - - - - - - - - - Italian Folk Tune

Mandolin Song p.114 - - - - - - - - - Spanish Folk Song

Oh, Come p.118 - - - - - - - - - - - - Old Choral

Where Love Abides p.123 - - - - - - Folk Song

On Mountain Summit p.128 - - - - - -Swedish Folk Song

Chime Music p.130 - - - - - - - - - - Old French Carol

God's Love p. 132 - - - - - - - - - - -German Song

Sleepy Time P.133 - - - - - - - - - - -Swabian Folk Song

All Through The Night p.144 - - - - -Grom the Welch

The Harp That Once Through Tara's Halls p.145 Irish Folk Song

Old Dog Tray p.146 - - - - - - - - - - Stephen C. Foster

Old Folks at Home p.148 - - - - - - Stephen C. Foster

2. Hollis Dann Music Course - A Basal Series
   - a. First Year Music by Hollis Dann - 1914
     - 1. Rote Songs for Kindergarten and Grade One

Storm and Sunshine p.32 - - - - - - - Old English

The Robin's Song p.47 - - - - - - - - Old English

Three Little Tailors p.54 - - - - - - English Folk Song

Going to Market p.58 - - - - - - - Old English

Polly Put The Kettle On p.61 - - - Old English

Down The Lane p.65 - - - - - - - - French Tune

A-Hunting We Will Go p.88 - - - - - - Old English

2. Pianoforte Music for Marches, Dances and Rhythm Games

Fife and Drum p.100 - - - - - - - - Old Morris Dance

Giants and Elves p.104 - - - - - - -Old French Air

b. Second Year Music by Hollis Dann - 1915

Grade Two

Lavender's Blue p. 69 - - - - - - - - English Folk Song

c. Third Year Music by Hollis Dann - 1915

Grade Three

No folk song material, listed as such, appears in this book

d. Fourth Year Music by Hollis Dann - 1916

Grade Four

Seeing and Hearing p.9 - - - - - - French Folk Tune

A Folk Dance p. 21 - - - - - - - - Danish Folk Tune

A Frog He Would A-Wooing Go p.21 - Old English FolkSong

By The Light O'The Moon p.30 - - - French Folk Tune

One Man Shall Mow My Meadow p.33 Somerset Folk Fong
New Year's Eve p.58 - - - - - - - Welsh Air
Tame Fish p.67 - - - - - - - - - - - French Folk Tune
The Night Rider p.68 - - - - - - - Old French Tune
Punch and Judy p.71 - - - - - - - Old French Tune
The Soldier Game p.77 - - - - - - Old French Tune
The Windmill p. 79 - - - - - - - - Old French Tune
Donkey Music p. 85 - - - - - - - - French Tune
The Land of Spain p.94 - - - - - - Old Spanish Melody
Up to Mischief p. 95 - - - - - - - Old Irish Theme
Strawberry Fair p.102 - - - - - -Old English Tune
How Many p. 105 - - - - - - - - - -Old French Tune
Good King Wenceslas p.108 - - - Old English Carol
Magic p. 113 - - - - - - - - - - - Russian Folk Tune
The Cat and The Cheese p.118 - - French Folk Song
Swimming and Flying p.122 - - - French Folk Song
The Boy and The Sheep p.123 - - French Tune
The Melodious Blacksmith p.132 - Old English Folk Tune
Old Dog Tray p.135 - - - - - - - - Stephen C. Foster

e.Fifth Year Music by Hollis Dann - 1917

Grade Five

The Wraggle-Taggle Gypsies p.17- Somerset Folk Tune
Sailor Life p.41 - - - - - - - - - Irish Tune
Worship p.42 - - - - - - - - - - - Old Tune
Morning Stars p.43 - - - - - - - - Irish Folk Tune
Forest Branches p.45 - - - - - - - Russian Folk Tune

The Fox and The Grapes p.47- - -Old Welsh Melody
A Song for Christmas Eve p.53 - Sicilian Hymn Tune
The Lost Song p. 61 - - - - - - - Norwegian Melody
Winter's Bugle p.64 - - - - - - - Irish Tune
In Sweden p.65 - - - - - - - - - -Swedish Folk Tune
On The Plantation p.67 - - - - -Old Southern Song
Far-Off and Near-By p.77 - - - -Folk Song of Little Russia
The Three Sons p.78 - - - - - - - Somerset Folk Song
A Song of Gladness p.83 - - - - Russian Folk Song
Faithful Johnny p.92 - - - - - Scotch Folk Song
Lavender p.101- - - - - - - - - - Old English
An Easter Carol p.102 - - - - - Gascon Folk Tune
The Rising Sun (Round) p.109 - Old English
The Italian Garden p.112 - - - Italian Folk Song
Kelvin Grove p.114 - - - - - - Scotch Tune
A Lullaby p.114 - - - - - - - - Basque Air
Magic p.115 - - - - - - - - - - - Russian Folk Dance
The Hare and The Turtle p.116 - French Folk Tune
The Farmyard p.120 - - - - - - -Old London Folk Song
A Coming-Out Party p.122 - - - -Spanish Melody
A Garden Party p.124 - - - - - -Russian Folk Tune
My Garden p.127 - - - - - - - - French Tune
The Ash Grove p.128 - - - - - - - Welsh Folk Tune
Bonnie Doon p. 129 - - - - - - -Scotch Folk Song
Old Folks at Home p. 130 - - - -Stephen C. Foster

Old Dog Tray p.133 - - - - - - -- Stephen C. Foster

f. Sixth Year Music by Hollis Dann - 1917

Grade Six

Autumn Lament p.32 - - - - - - -Italian Melody

My Valley Home p.35 - - - - - - - Folk Tune

Bonnie Charlie p.37 - - - - - - - Scotch Folk Tune

November p.40 - - - - - - - - - - Creole Melody

Yuletide Cheer p. 54 - - - - - - -Scottish Air

God Ever Glorious p.57 - - - - -Russian Hymn

The Tree in the Wood p.62 - - - English Folk Song

Grandmother's Dance p.63 - - - Old English

Toy Lambs p.68 - - - - - - - - - Old London Street Cry

Tempest p.77 - - - - - - - - - - Russian Folk Tune

The Jolly Miller p. 86 - - - - Old English

Wooden Shoes p.92 - - - - - - - French Folk Tune

Nevermore p.97 - - - - - - - - -Old Tune

The Month of Moods p.103 - - - -Polish Folk Dance

The British Grenadiers p.107 - -Old English

My Pretty Maid p.109 - - - - - -Old English Folk Song

The Rising of The Lark p.116 - -Welsh Folk Tune

Echo p.117 - - - - - - - - - - - -Old Tune

Pretty Bettina p.118 - - - - - -Italian Folk Song

Jock O'Hazeldean p.119 - - - - -Scotch Folk Song

Jack Tar p.122 - - - - - - - - -Irish Folk Tune

Long Live The Roses p.124 - - - French Folk Tune

The Ash Grove p. 139 - - - - - -Welsh Folk Tune

Old Folks at Home p.141 - - - - Stephen C. Foster

Old Dog Tray p.143 - - - - - - - -Stephen C. Foster

Bonnie Doon p.147 - - - - - - - - Scotch Folk Song

My Old Kentucky Home p.148 - - Stephen C. Foster

Massa's in De Cold,Cold Ground p.150 Stephen C. Foster

B. C.C.Birchard and Company, 221 Columbus Ave.,Boston

1.Folk Songs and Art Songs - A Supplementary Series For Intermediate Grades

a.Book One by M. Teresa Armitage - 1924

Grade Five

The Carrier Dove p. 3- - - - - -Moorish Folk Tune

O Tempora! O Mores! p.5- - - - -German Folk Song

Questions p.7 - - - - - - - - - Lithuanian Folk Tune

Wearing of The Green p.8 - - - Old Irish Tune

In Hindustan p.8 - - - - - - - Kashmir Folk Tune

On Tiptoe p.13 - - - - - - - - Provencal Folk Tune

Good Exercise p.14 - - - - - - Polish Folk Tune

A - Scouting p.15 - - - - - - - English Folk Tune

O No, John ! p.15 - - - - - - - Old English Folk Song

Building the Canoe p.16 - - - - Omaha Indian Tune

Saint Malo Sands p.17 - - - - - French Folk Tune

Washington p.18 - - - - - - - - Old English

Daniel Boone p.19 - - - - - - - Tune; The Girl I Left Behind Me

The Tow-path p.19 - - - - - - - French Folk Tune

Maypole Dance p.23 - - - - - - Swedish Folk Tune

Good Advice p.23 ---------------Vermont Folk Tune

Ruben and Rachel p.23 ---------American Folk Tune

Supplication p.24---------------Ancient Hebrew

A Garden of Dreams p.25 --- ---Lithuanian Folk Tune

After the Rain p.25 -----------Bulgarian Folk Tune

The Arkansan Traveler p.26 ----Old English Tune

Never Mind! p.27---------------Chinese Folk Tune

My Star p.30-------------- -----Roumanian Folk Tune

The Maid and the Mill p.31 ----Old English Tune

In Hawaii p.32-----------------Hawaiian Folk Tune

Travel Song p.33 --------------Old English Folk Tune

Dashing Away with the Smoothing Iron p. 34 --English Folk Song

The Polka p.34------------- --Finnish Folk Tune

Music Everywhere p.35 ---------French Folk Tune

Music in China p.37 -----------Chinese Folk Tune

In May p.38 -------------------Holland Tune

Sing p.38 --------- -----------Welsh Folk Tune

Dancing on the Green p.43 -----Russian Folk Tune

The Worth of a Song p.44 ------From a Chinese Folk Tune

Radio p.45 --------------------Venetian Folk Tune

The Moon p.45 -----------------Old English Tune

Memories p.46 -----------------Old Irish Tune

Down in a Coal Mine p.46 ------Old American Refrain

At the "Gym" p. 48 ------------Spanish Folk Tune

Ancient Wisdom p.49 -----------Chinese Ritual Melody

Good King Wenceslas p.50 ----- Old English

All Pull Together p.51 ------- Eton Boat Song

Aura Lee P. 51 --------------- Old English Song

The Bold Soldier Boy p.52 ---- Old Irish Air

The Blacksmith p. 54 --------- Holland Folk Tune

The Flax-wheel p.55 ---------- Croatian Folk Tune

Polly, Put the Kettle On p.56- Old English Tune

The Wild Ducks p.57 ---------- Bohemian Folk Tune

Amsterdam p.57 --------------- Holland Folk Tune

The Sowers p.58 -------------- Folk Tune from Cechy

Serenade to the Moon p.60 ---- Creole Melody

The Mazurka p.61 ------------- Russian Folk Tune

Muskrat p.63 ----------------- Tennessee Mountain's Song

Hiawatha's Brothers p.64 ----- Omaha Indian Tune

The Phenomenon p. 64 --------- French Folk Tune

Music at the Mill p. 65------- French Folk Tune

Oriental Song p.67------------ Roumanian Folk Tune

Walking on the Levee p. 69---- Florida Folk Singing Game

The Birch Tree p.70 ---------- Russian Folk Tune

The Olive Tree p.71 ---------- Greek Folk Tune

Weather Wisdom p.73 ---------- Picardy Folk Tune

The Charmarrita p.74 --------- Folk Tune of the Azores

Work and Song p.74 ----------- Roumanian Folk Tune

Spinning Song p.77 ----------- Czechian Polka Tune

The Harvest Home p.78 -------- German Folk Tune

Hare and Hounds p.78 --------- Polish Folk Tune

The Girls of Madeira p.80----- Madeira Folk Tune

In the Open p.80 ------------- Canadian Folk Tune

Ti-Ri-Tomba p.81 ------------- Italian Fisherman's Song

The Nest of Doves p.82 ------- Old French

Christmas Bells p.83 --------- Belgian Folk Tune

Rainbow Gold p.84------------- Roumanian Folk Tune

A Cheery Fact p.85 ----------- French Folk Tune

Basket Makers p. 85 ---------- Bulgarian Folk Tune

Weather Signs p.86 ----------- Old English Tune

The Blind Minstrel p.86 ------ Portuguese Folk Tune

Market Day p.88 -------------- Italian Popular Air

The Yodeler p.89 ------------- Bavarian Folk Tune

The Fur Trader p.90 ---------- Canadian Voyageur Tune

The Fisherman p.94 ----------- Holland Folk Tune

In Mexico p.95 --------------- Mexican Folk Tune

A Cradle Croon p95------------ Hartian Folk Tune

The Coach p.96 --------------- French Melody

The Little Pig p. 97 --------- Vermont Folk Song

The Disappointed Fisherman --- -p. 100 Norwegian Folk Tune

The Sheep Dog p. 102 --------- Old French Shepherd Song

Farewell Song p.105 ---------- East African Missionary Tune

Whither,Dear Maiden? p.107----Bohemian Folk Tune

Mountains p. 110 ------------ Hungarian Tune

Friendship p.111 ------------ Tune from Lapland

Our School Will Shine p.111-- American Tune

Whaling Song p.112 ---------- Somerset Folk Song

The Three Doves p.114-------- Italian Folk Tune

A Polish Composer p.115------ Polish Dance Tune

St. Valentine's Day p.117---- Old English

The Fox and the Grapes p.117- Danish Tune

In Arizona p.119------------- Navaho Indian Tune

Home is Waiting p.120-------- Croatian Folk Tune

Sing at Your Work p.121-------Porto Rican Industrial Song

Amid the New-mown Hay p.122---English Tune

The Jolly Switzer p.123-------Swiss Air

An Interrupted Melody p.124---Danish Folk Tune

On the Atlantic p.125---------Block Island Tune

Chanticleer p.126-------------Catalonian Folk Tune with counter melody

b. Book Two by M. Teresa Armitage--1924
Grade Six

The Joy Bells p.6-------------Serbian Folk Tune

The Quail p.9-----------------Russian Folk Tune

Victors and Vanquished--------Turkish Tune

The Inca p.10-----------------Folk Tune of the Peruvian Sierras

The Barnyard Song p.14--------Kentucky Mountains Folk Song

The Pearl p.16-------------- Spanish-American Folk Tune

The Mountaineeer--------------Bohemian Folk Tune

The Begging Dance p.21--------Chippewa Indian Song

The Gentian p.22--------------Ukrainian Folk Tune

A Holiday p.27 ---------------Lithuanian Tune

In the North Countree p.28----Lancashire Folk Tune

A Market Song p.28------------Czech Folk Tune

Venice p.29-------------------Italian Canzonetta

Topsy Turvy p.29--------------Chinese Music

Evening p.31------------------Irish Folk Song

Coaching p.32-----------------Ukrainian Folk Tune

The Town Crier p.33-----------German Folk Tune

Ten Miles from Home p.33------Old English Folk Tune

The Lucky Number p.35---------Two Alpine Folk Tunes

The Habanera p.37 ------------Portuguese Folk Tune

Castles in the Air p.37-------Russian Tune

The Bear Dance p.39-----------Utah Indian Tune

Li'l 'Liza Jane p.42----------Old Southern Tune

The Organ-Grinder p.46--------Bohemian Folk Tune

After the Storm p. 48---------Norwegian Folk Tune

A Song for August p.49--------Slavonian Folk Tune

Sunrise Song p.50-------------Scottish Tune

The Rising of the Lark p.52---Welsh Folk Song

The Pear Tree p.55 ----------- Old Vermont Song

A Travelogue p.56 ------------ German Folk Tune

The Land of the Midnight Sun p.58--Norwegian Folk Tune

A Song of Araby p.59 --------- Arabian Folk Tune

The Young Voyageur p.59 ------ Canadian Voyageur Tune

The La-La Song p.60 ---------- Finnish Tune

The Sailors p.61 ------------- Norwegian Folk Tune

Moonlight p.62 --------------- Roumanian Folk Tune

Afterglow p.63 --------------- Alpine Tune

The Hare and the Tortoise p.64-Danish Folk Tune

Coasting p.65 ---------------- Russian Folk Tune

Jack and Jean p.71 ----------- Scottish Tune

Winter and Spring p.73 ------- Albanian Folk Tune

The Swiss Boy p.73 ----------- Swiss Folk Tune

Song of the Forge p.74 ------- Serbian Folk Tune

Westward Ho! p.75 ------------ Italian Folk Tune

An Air Voyage p.77 ----------- Albanian Folk Tune

Song to Ivan p.78 ------------ Russian Folk Tune

Carrillon p.79 --------------- Old German Carol

The Highland Fling p.80 ------ Scottish Dance Tune

Follow the Leader p.82 ------- Norwegian Folk Tune

A Valentine p.86 ------------- Martinique Folk Tune

The County Fair p.88 --------- Czech Folk Tune

Spirit of Summertime p.89 ---- Irish Folk Tune

The Hawker p.94 -------------- Old London Street Cry

The Approach of the Storm p.96-Chippewa Indian Song

Yuletide p.101 --------------- French Carol

A Night Voyage p.108 --------- Bahama Folk Tune

Two Precepts p.108 ----------- Italian Melody

Hail and Farewell p.109 ------ Hawaiian Folk Tune

The Tides p.111 -------------- Basque Folk Tune

Sweet Potatoes p.114 --------- Creole Folk Tune

The Three Kings p.115 -------- Provencal Folk Tune

My Boat p.117 ---------------- Hawaiian Folk Song

Daybreak in the Alps p.118 --- Bavarian Folk Tune

The Cradle on the Bough p.118- Omaha Indian Tune

The Happy Shepherd p.122 ----- Bohemian Folk Tune

Dream Music p. 123 ----------- Greek Folk Tune

The Caravan p. 125 ----------- Syrian Folk Tune

The School Orchestra p.126 --- French Folk Tune

November p.126 --------------- Greek Folk Tune

Wedding Postponed p.127 ------ Kentucky Mountains Folk Song

Spring and Youth p.128 ------- Polish Dance Tune

The Village Dance p.130 ------ Hungarian Dance Tune

The Two Roads p.132 ---------- Danish Folk Tune

Prettye Bessie p.135 --------- Old English Folk Tune

The Last Mile p.137 ---------- Danish Folk Tune

The Sacred Mountain p.138 ---- Japanese Koto Tune

Spring Victorious p.139 ------ Dalmatian Folk Tune

The Host and His Guests p.140 ------ Old English Carol

The Eglantine p.140 ---------- Finnish Folk Tune

The Angels and the Shepherds p.141 - Bohemian Carol

Tune of Youth p.142 ---------- Croatian Folk Tune

The Lost Song p.143 ---------- Greek Popular Tune

Invitation p.144 ------------- Spanish Folk Tune

Billy Boy p.146 -------------- Tennessee Mountains Folk Song

Allah p.148 ------------------ Egyptian Dervish Song

C. Ginn and Company, 15 Ashburton Place, Boston.

1. Music Education Series--A Basal Series

a. Songs of Childhood by Giddings, Earhart, Baldwin, Newton--1923

Grade One

Good Morning p.8 ------------- Swedish Folk Tune

Bells p.11 ------------------- French Folk Tune

Night p.12 ------------------- French Folk Tune

My Garden Roses p.16 --------- German Folk Tune

My Top p.18 -------------------French Folk Tune

Good Morning p.20 ------------ English Folk Tune

The Organ Man p.29 ----------- German Folk Tune

The Mountain Rill p.31 ------- Danish Folk Tune

Puss-in-Boots p.34 ----------- French Folk Tune

Evening Shadows p.36 --------- French Folk Tune

My Dog p.38 ------------------ German Folk Tune

Sleep, Baby Sleep p.44 ------- German Folk Song

Planting Corn p.48 ----------- French Folk Song

Dancing in the Orchard p.52 -- Austrian Folk Song

Goosey, Goosey, Gander p.56 -- Swedish Folk Tune

To the Mountains p.66 -------- Alsatian Folk Song

Round and Round the Village p.73- Common to France, Germany, Italy

Kitty White p.74 ------------- German Folk Song

Lullaby p.82 ----------------- French Folk Song

If I Were An Elfin p.99 ------ Bohemian Folk Tune

September p.100 -------------- German Folk Tune

The Baker p.107 -------------- Swedish Folk Tune

The Swing p.108 -------------- French Folk Song

Winding the Maypole p.109 ---- German Folk Tune

The Bridge of Avignon p.112 -- French Folk Song

Cradle Song p.114 ------------ Swedish Folk Song

Dancing Song p.131 ----------- German Folk Tune

b. Introductory Music by Giddings, Earhart, Baldwin, Newton--1923

Grade Two

Bells p.8 -------------------- Folk Song

Night p.10 ------------------- Folk Tune

Mending Shoes p.12 ----------- Folk Tune

Pussy Willow p.25 ------------ Folk Song

A Nighttime Song p.29 -------- Folk Song

Our Flag p.35 ---------------- Old Tune

The Squirrel's Nest p.40 ----- Folk Tune

[illegible]

[illegible]

> [illegible]

A Song of Sleep p.41 --------- Folk Tune

Honey Bee p.43 --------------- Folk Tune

Lady Moon p.50 --------------- Old Tune

The Postman p.53 ------------- Folk Tune

Down the Stream p.58 --------- Folk Tune

Good Morning p.59 ------------ Folk Tune

The Shepherdess p.67 --------- Folk Song

Silver Moon p.68 ------------- Folk Tune

The New Year p. 70 ----------- Folk Tune

Raindrops p. 78 -------------- Folk Tune

Snowflakes p.84 -------------- Folk Tune

Sleep, Little One, Sleep p.88- Folk Song

The Story Time p.90 ---------- Folk Tune

The Shoppers p.94 ------------ Folk Tune

Voice of the Wind p.95 ------- Folk Tune

The Bonfire p.96 ------------- Folk Tune

Dandelion p.107 -------------- Old Tune

Woodpecker p.108 ------------- Folk Tune

While We Sleep p.111 --------- Folk Song

The Brownies p.116 ----------- Folk Tune

Mother's Cookies p.119 ------- Folk Tune

Melting Snow P.138 ----------- Folk Tune

A Cheer for the Flag p.141 --- Folk Tune

The Race p.155 --------------- Folk Tune

The Clock p.167 -------------- Old Tune

Tales of Spring p.169 -------- Folk Tune

c. Juvenile Music by Giddings, Earhart, Baldwin, Newton--1923
Grade Three (When all of the series are used)

The Rider p.10 --------------- Folk Song

The Little Horse p.12 -------- Folk Tune

Tag p.14 --------------------- Folk Tune

The Skipping-Rope p.21 ------- Folk Tune

Airplanes p.26 --------------- Folk Tune

Dancing p.33 ----------------- Folk Tune

Coasting Song p.38 ----- ----- Folk Tune

Things To Love p.45 ---------- Folk Tune

The Sheepfold p.48 ----------- Folk Song

Old-Tune Dance p.50 ---------- Folk Song

Sweden p.51 ------------------ Folk Song

Golden Slumber p.56 ---------- Folk Song

The Little Hunter p.60 ------- Folk Song

The Wanderer Unseen p.69 ----- Folk Tune

The Scout's Trumpet p.73 ----- Folk Tune

Thanksgiving Pie p.81 -------- Folk Tune

The Bonbon Mountain p.120 ---- Folk Song

King Winter p.148 ------------ Folk Tune

The Little Ship p.148 -------- Folk Song

The Winter Fairies p.167 ----- Folk Tune

d. Elementary Music by Giddings, Earhart, Baldwin, Newton --1923
Grades Three and Four or Grade Four

When Jack Frost Comes p.8 ---- Folk Tune
Two Questions p.26 ----------- Folk Tune
A Puzzle p.28 ---------------- Folk Tune
Bohemian Lullaby p.29 -------- Folk Tune
A Rainy Day p.34 ------------- Folk Song
The Ball Game p.42 ----------- Folk Tune
Columbus and the Sailors p.44 -Folk Tune
Mary, Quite Contrary p.62 ---- Old Song
Lincoln p.63 ----------------- Folk Tune
The Indian Baby p.68 --------- Folk Tune
John Brown Had a Little Indian p.70 - Old Song
A New Day p.75 --------------- Folk Tune
Rabbits p.76 ----------------- Folk Tune
A Little Pilgrim Girl p.77 --- Folk Tune
Winter's Past p.77 ----------- Folk Song
When Winter Is Here p.79 ----- Folk Song
To Norway p.82 --------------- Folk Song
All Through the Night p.92 --- Folk Song
Washington p.96 -------------- Folk Tune
Holidays p.100 --------------- Folk Tune
The Corn Harvest p.110 ------- Folk Tune
I Wonder Why p.111 ----------- Folk Tune
The Soldiers' Return p.136 --- Folk Tune
Summer p.157 ----------------- Folk Tune
Winter p.157 ----------------- Folk Tune

The Bells p.166 -------------- Folk Song

The Apple Bough p.174 -------- Folk Tune

Books p.177 ------------------ Folk Tune

For Robin Hood p.181 --------- Folk Tune

e. Two-Part Music by Giddings, Earhart, Baldwin, Newton--1927

Grade Five

The Builders p.8 ------------- German Folk Tune

Song of the Exiles p.10 ------ Russian Folk Tune

The Hermit Thrush p.11 ------- Bohemian Folk Tune

In Old Bohemia p.18 ---------- Bohemian Folk Tune

Cross Old Crow p. 19 --------- German Folk Tune

Puzzled Bees p.51 ------------ French Folk Tune

The Chieftain p.56 ----------- Old Irish Melody

Memories p.68 ---------------- French Folk Tune

At the Forge p.87 ------------ Bohemian Folk Tune

Dialogue at the Window p.98 -- Flemish Folk Tune

Colonial Maid p.101 ---------- English Folk Tune

Memorial Day p.110 ----------- German Folk Tune

My Bonnie Lass p.119 --------- Scotch Folk Song

The Raggle-Taggle Gypsies p. 133-- English Folk Tune

Follow the Leader p.141 ------ German Folk Tune

God's World p.144 ------------ Danish Melody

A Frog He Would A-Wooing Go p.145- English Folk Song

The Little People p.159 ------ Slovak Folk Song

Oh, No , John p.166 ---------- English Folk Song

What To Buy p.167 ------------ French Folk Tune
The Bob-Tail Bay p.171 ------- Old Welsh Melody
Amid the New-Mown Hay p.178 -- English Folk Tune
Aladdin Up-To-Date p.199 ----- French Folk Tune

f. Intermediate Music by Giddings, Earhart, Baldwin, Newton--1924

Grades Five and Six or Grade Six

The Mill p.17 ---------------- German Folk Tune
We're Out To See the World p.49-- Welsh Folk Tune
The Evening Winds p.61 ------- French Folk Tune
Highland Lad p.62 ------------ Scotch Folk Tune
The Foot Race p.68 ----------- French Folk Tune
Come, Dance, Ye Maidens p.70-- Welsh Folk Tune
Geography Song p.70 ---------- French Folk Tune
Robin Hood p.80 -------------- Italian Folk Tune
A Boat of Dreams p.83 -------- Italian Folk Tune
Flag Day p.84 ---------------- French Folk Tune
The Storm King p.90 ---------- French Folk Tune
A Tree Song p.91 ------------- Belgian Folk Tune
In Siberia p.93 -------------- Russian Folk Song
Pine-Tree Music p.96 --------- French Folk Tune
Electric Signs p.115 --------- English Folk Tune
Calm Flowing River p.124 ----- French Folk Song
Camp Fire p.125 -------------- English Folk Tune
La Belle Demoiselle p.136 ---- French Folk Tune
Songs of Sweden--Dalecarlian March p.138-- Scandinavian Folk Song

Owen Glendower p.144 --------- Welsh Folk Song

Thanksgiving Day p.147 ------- Welsh Folk Song

A Sailor Chantey p.151 ------- French Folk Tune

The Herring Boats p.159 ------ Norwegian Folk Song

The Messenger p.169 ---------- Russian Folk Tune

The Seashore p.203 ----------- Scandinavian Folk Song

2. Music Education Series--A Supplementary Book

a. The Magic of Song by Giddings, Earhart, Baldwin, Newton--1934

Grades Five, Six and Seven

Our Flag p.7 ----------------- Swedish Folk Tune

The Sparrow p.8 -------------- German Folk Song

The Disappointed Suitor p.9 -- French-Canadian Folk Tune

It's All the Same to Me p.10 - German Folk Tune

By Zuider Zee p.11 ----------- English Folk Song

The Strolling Minstrel p.12 -- French Folk Tune

The Borrowed Nest p.12 ------- Magyer Folk Song

A Japanese Garden p.14 ------- Japanese Folk Tune

Castles in Spain p.15 -------- Spanish Folk Tune

Big Black Cat p.16 ----------- French Folk Tune

Dancing Anna p.18 ------------ Polish Folk Tune

I Know a Lass p.19 ----------- English Folk Song

Sounds I Like p.20 ----------- Danish Folk Tune

The Flier p.21 --------------- Czechoslavakian Folk Tune

How to Win p.22 -------------- Italian Folk Tune

To the Camel Man p.23 -------- Persian Folk Tune

State Fair p.24 ---------------Irish Folk Tune
The Way to Kerry p.26 --------- Irish Folk Tune
The Peddler Man p.27 --------- German Folk Tune
In the Hills p.29 ------------ Swiss Folk Tune
I Love a Land p.31 ----------- Austrian Folk Tune
The Road Mender p.32 --------- Swiss Folk Song
Greedy Ducks p.33 ------------ German Folk Tune
Sailing p.34 ----------------- Mexican Folk Tune
Marching Song p.35 ----------- Danish Folk Tune
Things That Are Mine p.36 ---- Swiss Folk Song
The River Man p.37 ----------- Russian Folk Tune
Dark Eyes p.38 --------------- Russian Folk Song
Trees p.39 ------------------- German Folk Tune
Viking Lullaby p.40 ---------- Danish Folk Tune
Crowds p.41 ------------------ Serbian Folk Tune
Yo-Ho p.42 ------------------- Czechoslavakian Folk Tune
At the Wharf p.43 ------------ Bulgarian Folk Tune
Christmas Joy p.48 ----------- German Folk Song
Good Morning p.49 ------------ Danish Folk Tune
Sir Herbert Went-a-Wooing p.51-Danish Folk Song
Scottish Chiefs p.52 --------- Scotch Folk Song
An Old Refrain p.54 ---------- Austrian Folk Tune
Our Country's Hero p.56 ------ Danish Folk Song

Annette and Brother John p.57- Swiss Folk Song

The Dover Road p.58 ---------- English Folk Song

My Ship p.59 ----------------- French-Canadian Folk Tune

Christmas Stars p.60 --------- French Noel

The Knight's Farewell p.61 --- Polish Folk Tune

Swinging p.62 ---------------- German Folk Tune

Over London Bridge p.63 ------ English Folk Tune

The Foggy Dew p.64 ----------- Irish Folk Tune

Sweet Molly-O p.66 ----------- Irish Folk Tune

The Two Rabbits p.67 --------- German Folk Song

Bohemian Cradle Song p.68 ---- Bohemian Folk Tune

Christmas Eve p.69 ----------- German Folk Tune

Here They Come p.70 ---------- Czech Folk Song

Song of the Pancakes p.74 ---- Ukrainian Folk Song

My Mother p.75 --------------- German Folk Tune

Narcissus p.76 --------------- Yugoslavian Folk Tune

The Listening Moon p.80 ------ Wendish Folk Tune

The Waltz p.83 --------------- French-Canadian Folk Tune

Invention p.84 --------------- Spanish Folk Tune

Spring in Norway p.85 -------- Norwegian Folk Tune

Sing of Spring p.87 ---------- Italian Folk Tune

With a Hundred Pipers p.90 --- Scotch Folk Song

Keep in Step p.94 ------------ Norwegian Folk Tune

The Knight and the Maiden p.95-English Folk Tune

When the Band Plays p.97 ----- Polish Folk Tune

May Dance p.98 --------------- French Folk Tune

Circus Day p.99 -------------- Swedish Folk Tune

The Night Watch p.100 -------- German Folk Tune

Spanish Night p.102 ---------- Spanish Folk Tune

Song of Mexico p.104 --------- Mexican Folk Tune

Shepherds and the Star p.106 - Polish Folk Tune

Cold the Winds of March p.107- Scandinavian Folk Tune

On the Road p.108 ------------ Czechoslavakian Folk Tune

Mountain Echoes p.109 -------- Tyrolese Folk Tune

Winter p.111 ----------------- Russian Folk Tune

The Sunlit Garden p.112 ------ French-Canadian Folk Song

Nobody Knows p.114 ----------- French-Canadian Folk Tune

The Hills of My Home p.115 --- Finnish Folk Tune

The Centaur p.118 ------------ Magyar Folk Tune

Song of the Goblin p.119 ----- French Folk Tune

Katarine p.120 --------------- Flemish Folk Tune

The Ride p.122 --------------- Mexican Folk Tune

The Brook p.125 -------------- Czech Folk Song

Song of Naples p.126 --------- Neapolitan Folk Tune

Flight p.129 ----------------- Hungarian Folk Song

Friends p.130 ---------------- Danish Folk Tune

The First Thanksgiving p.138 - English Folk Tune

Slay Travel p.145 ------------ Slavak Folk Tune

Fountains p.149 -------------- Italian Folk Tune

Song of Exile p.151 ---------- Hungarian Folk Song

Country Gardens p.160 -------- English Morris Dance Air

The Oats and the Ash p.161 --- English Folk Song

Bendemeer's Stream p.162 ----- Irish Folk Song

Once Long Ago p.163 ---------- Bohemian Carol

Dame Joan p.165 -------------- English Folk Song

Swing Low, Sweet Chariot p.166-Negro Spiritual

Old King Cole p.168 ---------- English Folk Song

D. Silver, Burdett and Company, 581 Boylston St., Boston

1. The Music Hour Series--A Basal Series

a. The Music Hour in the Kindergarten and First Grade

by McConathy, Miessner, Birge, Bray--1929

Kindergarten and Grade One

Bow-wow-wow! p.4 ------------- Traditional

Dish-Washing Song p.5 -------- German Folk Tune

Dame, Get Up p.8 ------------- Traditional

Cradle Song p.10 ------------- Traditional

Before School p.11 ----------- French Folk Song

Good Morning, Happy Children p.12 -- Old English Melody

Call to work or Play p.12 ---- Old French Hunting Call

Follow the Leader p.16 ------- Scandinavian Folk Song

To Market p.17 --------------- French Nursery Song

Jack-in-the-Box p.17 --------- Russian Folk Song

A Game p.19 ------------------ German Folk Tune

Two Little Blackbirds p.23 --- Old German Melody

Knock at the Door p.23 ------- Traditional

Playing the Bugle p.27 ------- French Hunting Call

Church Bells p.27 ------------ Swedish Folk Song

The Drum p.27 ---------------- German Tune

The Merry-Go-Round p.32 ------ Swedish Singing Game

The Duck and the Hen p.36 ---- Russian Folk Song

Three Little Kittens p.37 ---- English Nursery Ditty

Shoe the Old Horse p.39 ------ Spanish Melody

The Young Engineer p.40 ------ French Folk Song

Buy p.42 -------------------- Russian Folk Song

Boats Sail on the Rivers p.49- French Nursery Song

Which Way Does the Wind Blow? p.61-- German Folk Song

Snowbirds p.61 --------------- Russian Folk Song

January p.61 ----------------- German Folk Song

Part Two

When Cats Get Up p.105 ------- French Folk Song

The Busy Postman p.108 ------- Old English Melody

The Town Clock p.114 --------- French Nursery Song

Engines p.115 ---------------- French Nursery Song

The Wind p.120 --------------- Old English

Autumn and Winter Winds p.123 -French Folk Song

The Willow Cats p.127 -------- French Nursery Song

Sing, Said the Mother p.131 ---South Appalachian Folk Song

Baby Birds p.134 ------------- French Nursery Song

Five Little White Mice p.144-- German Popular Air

Old King Cole p.147 ---------- Old English

Columbus p.148 --------------- Spanish Melody

Yankee Doodle p.154 ---------- Old Song

Fiddles and Horns p.155 ------ Old French Tune

My Zither p.166 -------------- Old Italian Song

Cherries Ripe p.167 ---------- English Folk Tune

Now the Time Has Come for Play p.168-- German Folk Song

The Reason Why p.170 --------- German Folk Song

b. The Music Hour--First Book by McConathy, Miessner, Birge, Bray--1927

Grade Two

The Dancers p.11 ------------- German Folk Tune

Wild Geese p.17 -------------- Canadian Folk Song

Skipping Song p.18 ----------- French Melody

The Traffic Cop p.21 --------- German Folk Song

Armistice Day p.22 ----------- Italian Melody

Lullaby p.28 ----------------- Russian Folk Song

Run and Hop p.43 ------------- Swedish Folk Tune

Puss in the Corner p.44 ------ Polish Folk Song

Indian Echo Song p.50 -------- Chippewa Indian Call

Papoose p.51 ----------------- Navajo Indian Melody

Point Lightly, Partner p.59 -- German Folk Song

Cradle Song p.66 ------------- German Folk Song

Choose Your Partner p.89 ----- Swedish Singing Game

Children's Hymn p.90 --------- Sicilian Melody

c. The Music Hour--Second Book by McConathy, Miessner, Birge, Bray--1928

Grade Three

Old Folks at Home p.1 -------- Stephen C. Foster

The Ferry Boat p.5 ----------- French Folk Song

Autumn Colors p.9 ------------ Swedish Folk Song

Meeting and Greeting p.19 ---- French Folk Song

Nightcaps p.21 --------------- Polish Folk Tune

The Bake Shop p.21 ----------- German Folk Song

The Carpenter Shop p.24 ------ French Folk Song

In Lollypop Lane p.24 -------- German Folk Song

By the Sea Shore p.30 -------- Flemish Dance

My Dolly p.31 ---------------- French Folk Song

Harvest Song p.32 ------------ French Folk Song

Swiss Shepherd's Song p.34 ---- Swiss Folk Song

The Apple Tree p.36 ----------- French Folk Song

Signs of the Weather p.36 ----- English Folk Song

We and the Wind p.37 ---------- French Folk Song

The Sedan Chair p.38 ---------- German Singing Game

The Young Jasons p.39 --------- Brandenburg Folk Song

Christmas Carol p.41 ---------- English Folk Song

Balloons p.42 ----------------- French Folk Song

I Wish I Were a Bird p.42 ----- German Folk Song

A Red Pepper Flower p.43 ----- Chinese Folk Song

December p.45 ---------------- French Folk Song

Ring-Around Game p.46 -------- Swedish Singing Game

Fairy Secrets p.47 ----------- French Folk Song

The Rice Fields p.48 --------- Philippine Folk Song

Planting Rice p.48 ----------- Philippine Folk Song

Father, We Bring Thee Our Praises p.49-- Old German Chorale

Welcome to the New Year p.51-- English Folk Tune

Toboggan Slide p.53 ---------- Swedish Folk Tune

Dance in a Ring p.53 --------- German Folk Song

The Windmill p.54 ------------ German Folk Song

Rose p.55 -------------------- Flemish Folk Song

The Goldfinch p.58 ----------- German Folk Song

The Fiddling Cobbler p.60 ---- English Folk Dance

On Tiptoes p.60 -------------- German Folk Song

Cradle Song p.61 ------------- German Folk Song

The Ship p.63 ---------------- French Folk Song

The Grocery Store p.68 ------- German Folk Song

The Holiday p.68 ------------- Polish Folk Song

The Minuet p.70 -------------- French Folk Song

A Valentine for Mother p.71 -- French Folk Song

Moon, So Round p.72 ---------- Polish Folk Song

The Dairy Maids p.75 --------- Old English Tune

The Motor Car Ride p.76 ------ English Folk Tune

The Squirrels' Tea p.87 ------ French Folk Song

Naming the Trees p.91 -------- German Folk Song

On the Train p.96 ----------- German Folk Song

The River p.101 -------------- French Folk Song

Springtime Is Here p.104 ----- German Folk Song

The Filling Station p.104 ---- French Folk Song

O! A-hunting We Will Go p.106- English Folk Song

May's Coming p.108 ----------- German Folk Song

Swiss Echo Song p.109 -------- Swiss Folk Song

The Picnic p.113 ----- ------- German Folk Song

Dancing Song p.116 ----------- Renish Folk Song

Flag Song p.118 -------------- Finnish Folk Dance

d. The Music Hour--Third Book by McConathy, Miessner, Birge, Bray--1929

Grade Four

The Wind p.2 ----------------- English Folk Song

A Flower Song p.4 ------------ English Folk Song

Song of Columbus p.16 -------- German Folk Song

Over the Heather p.16 -------- Swedish Folk Song

Down the Stream p.22 --------- Russian Folk Song

The Owl and the Moon p.26 ---- French Popular Air

Hey-ho to the Greenwood p.26 - Old English Round

Kehare Katzaru p.31 ---------- Pawnee Tribe

A Frog He Went A-Courting p.32-Folk Song of the Southern Appalachians

Broom Dance p.32 ------------- German Folk Song

Thanksgiving p.35 ------------ English Folk Song

The Poppy p.35 --------------- Lithuanian Folk Song

My Darling House p.36 -------- French Folk Song

Falling Leaves p.36 ---------- French Melody

A Cheerful Song p.37 --------- German Folk Song

For the Peas Porridge p.38 --- Bohemian Folk Song

The Alphine Shepherd p.41 ---- Alpine Song

Cornish May Song p.44 -------- English Folk Dance

Father Christmas p.45 -------- German Folk Song

The First Noel p.46 ---------- Traditional

Dance Around Me p.49 --------- Czecho-Slovak Dance

Politeness p.51 -------------- Ancient Italian Folk Song

Dandelions p.54 -------------- Hungarian Folk Song

The Mazurka p.57 ------------- Polish Folk Song

Peasant Dance p.58 ----------- Bohemian Folk Tune

Japanese Children p.59 ------- Japanese Melody

Dancing in Holland p.61 ------ Dutch Folk Song

The Jasmine Flower p.63 ------ Chinese Melody

Lightfoot Polka p.64 --------- German Folk Song

Hearts Were Made to Give Away- German Folk Song

What Everyone Knows p.66 ----- Swedish Folk Song

Snowbirds p.66 --------------- German Folk Song

Blow Away the Morning Dew p.67-English Folk Song

The Old Man p.69 ------------ Czecho-Slovak Folk Song

A Picture of Japan p.73 ----- Japanese Folk Song

Growing Wool p.79 ----------- German Folk Song

You Gentlemen of England p.84-Old English Tune

Gay Is My Song p.84 ---------- Jewish Folk Song

Magic p.85 --- --------------- Swedish Folk Song

My Little Irish Lad p.85 ----- Old Irish Air

The Harp That Once Through Tara's Halla p.86--Irish Folk Song

The Merry-Go-Round p.89 ------ Renish Folk Song

The Shepherdess p.91 --------- French Folk Song

The Kilruddery Hunt p.92 ----- Irish Folk Song

Crow and Hawk p.99 ----------- Philippine Folk Song

The Lily Bells Are Ringing p.100--French Folk Song

The Empty Nest p.110 -------------Croatian Folk Song

Finland p.113 ---------------- Finnish Melody

Meadow Song p.116 ------------ Irish Folk Song

In Days of Old p.117 --------- Old Italian Melody

Dusk p.118 ------------------- Finnish Song

Russian Dance p.118 ---------- Russian Folk Tune

Cossack Dance p.119 ---------- Russian Cossack Dance

The Little Woman and the Peddler p.120--English Folk Song

The Trail p.121 -------------- Russian Folk Song

Jolo Farewell p.121 ---------- Philippine Folk Song

The Frog in the Well p.124 --- English Folk Song

Beg Duck and Little Duck p.130-Russian Singing Game

e. The Music Hour--Fourth Book by McConathy, Miessner Birge, Bray--1929

Grade Five

The Traveler p.2 ------------- Old French Song

Good Morrow, Pretty Maid p.2 - Old Gloucestershire Melody

Wanagi-Wacipi Olowan p.3 ----- Dakota Tribe

My Guardian Angel p.8 -------- Folk Song Arr. by Brahms

The New Mown Hay p.8 --------- Old English Tune

Gossip Joan p.11 ------------- English Folk Song

The Dream Boat p.11 ---------- Old German Round

Hallowe'en p.20 -------------- Old English Song

Hiawatha's Brothers p.20 ----- Finnish Folk Song

The Wolf and the Sheep p.21 -- French Folk Song

Geography p.25 --------------- French-Canadian Folk Song

The Village Inn p.28 --------- Russian Folk Tune

Song of Duke William's Men p.34-- Normandy Folk Song

The Country Fair p.34 -------- Irish Folk Song

Pirates p.35 ----------------- German Folk Song

Peace Evermore p.38 ---------- German Folk Song

Return of the Cossacks p.39 -- Russian Folk Song

Hurry and Worry p.40 --------- French Folk Song

Are You Sleeping? p.41 ------- Old French Round

Winter Sports p.44 ----------- French-Canadian Folk Song

The Yule Log Procession p.46 - Ancient Christmas Song

Bringing in the Boar's Head p.47-- Ancient Christmas Song

Good King Wenceslass p.48 ---- Ancient English Carol

Deck the Hall p.50 ---------- Old Welsh Air

When the Bugles Blow p.51 --- German Folk Song

Norwegian Song p.54 --------- Norwegian Folk Song

Hark! Hear the Siren p.55 --- Old English Round

Market Day p.62 ------------- Irish Folk Song

The Gnome p.63 -------------- Russian Folk Song

Longing for Spring p.66 ----- German Folk Song

A Pledge p.67 --------------- German Folk Song

Before All Lands in East or West p.70 --German Folk Song

Cl'ar the Kitchen p.75 ------ Song of Kentucky Settlers

Swing Song p.77 ------------- Bohemian Folk Song

The Blue Bells of Scotland p.80 -- Old Scotch Air

Three Guesses p.87 ---------- Italian Folk Song

Nai No-Otz p.90 ------------- Song of Healing Cheyenne Tribe

Oh, Ship of the Air p.97 ---- Viennese Folk Song

Evening Song p.101 ---------- Austrian Folk Song

Through the Air p.104 ------- Viennese Folk Song

The Roundel p.106 ----------- Old English Round

An Evensong p.108 ----------- German Folk Song

When I'm Dreaming p.109 ----- German Folk Song

Home on the Range p.110 ----- From "Cowboy Songs" collected by John Lomay

May Time p.112 -------------- Polish Folk Song

Dancing School p.113 -------- Old American Dance

Dabbling in the Dew p.115 --- Old Cornish Air

My Old Kentucky Home p.124-----Stephen C. Foster

Early to Bed p.129-------------Old English Round

The Meeting of the Waters p.132Irish Air

Turkey in the Straw p.137------American Folk Song

Juanita p.146------------------Spanish Air

Pop! Goes the Weasel p.147-----Traditional

Turn Again p.147---------------Old English Round

f. The Music Hour -Fifth Book by McConathy, Miessner Birge, Bray 1930

Grade Six

My Heart's in the Highlands p.6Scotch Folk Song

A Farewell Song p.8------------German Folk Song

An Old Legend p.9--------------German Folk Song

White Sand and Gray Sand p.12--Old English Round

Jeanne d'Arc p.14--------------French Air of Twentieth Century

Kelvin Grove p.15--------------Scotch Folk Song

Summer Has Past p.16-----------German Folk Song

Robin Adair p.17----------------Scotch Air

Spring in Holland p.21---------Hortense, Queen of Holland

Japanese National Anthem p.22--Kimigayo, National Anthem of Japan

How to Tell Wild Animals p.24--German Folk Song

Longing for the Alps p.25------Alpine Song

Autumn Song p.26---------------French Folk Song

O'er the Steppes p.28----------Russian Folk Song

God Speed the Right p.29-------German Folk Song

Twilight Song p.30-------------German Folk Song

Auld Lang Syne p.32------------Scotch Air
Morning Papers p.33------------Old English Round
Golden Slumbers p.35-----------English Folk Tune
The Last Rose of Summer p.36---Irish Folk Song
Weel May the Keel Row p.37-----Scotch Highland Folk Song
Let us With a Gladsome Mind p.39-Old Tune
Santa Lucia p.44---------------Italian Folk Song
Italian Street Fair p.46-------Italian Folk Song
Christmas Carol p.47-----------French Carol
Carol of the Shepherds p.52----Bohemian Folk Song
Christmas Stars p.53-----------Russian Folk Song
The Kine are Homeward Going p.65-Old English Round
Thanksgiving Hymn p.68---------Netherlands Tune
John Highlandman p.76----------Scotch Folk Song
Tarantella p.78----------------Italian Folk Song
The Vagabond's Life p.81-------Polish Folk Dance
Hungarian Dancing Song p.84----Hungarian Folk Song
Planting Poppies p. 84---------Russian Folk Song
Old Black Joe p.87-------------Stephen C' Foster
Green Holiday p.92-------------Polish Folk Song
Farandole p.93-----------------French Melody
The Bolero p.94----------------Spanish Melody
My Golden Fish p.101-----------Russian Folk Song
The Snake Charmer p.103--------Typical Air of Hindustan
Playtime in Japan p.112--------Japanese Melody

Crowning the Snow Maiden p.115-Finnish Folk Song

Norway p.116--------------------Ole Bull

Tawi Kuruks p.125---------------Pawnee Tribe

Eiapopeia P. 126----------------Bohemian Folk Song

Spirit of the Summer-Time p.129-Old English Folk Song

In the Patio p.131 - -----------Spanish Folk Song

Isalei p.132--------------------Old Fijian Tune

Swing Low,Sweet Chariot p.135--Negro Spiritual

The Ancient Polonaise p.141 ---Polish Folk Song

Awaking p.143-------------------Bohemian Folk Song

The Spanish Gypsy p.152--------Spanish Folk Song

Rory O'Moore p.156--------------Old Irish Air

Deep River p.163----------------Negro Spiritual

2. The Progressive Music Series - A Basal Series

a. The Progressive Music Series Book One by Parker,Mc conathy, Birge,Miessner 1914-1920

Grades One, Two and Three

Polly's Bonnet p.7--------------French Folk Song

The Postman p.8-----------------Folk Song

Ring a Ring o'Roses p.12-------Old English Game

Little Brook P.12---------------Folk Song

The Parade p.14-----------------French Folk Song

The Holiday p.15----------------Old English Game

Dolly's Lullaby p.17------------French Folk Song

The Gypsy Peddler p.20---------French Folk Song

The Mulberry Bush p.21---------Old English Game
The Skipping Rope p.27---------Folk Song
The Clown p. 30----------------French Folk Song
Little Sister's Lullaby p.31---Folk Song
The Little Huntsman p.38-------French Folk Song
Snowflakes p.41----------------Russian Folk Song
Sleep,Little Treasure p.42-----Lithuanian Folk Song
In Wooden Shoes p.44-----------Swedish Folk Song
Valentine Song p.46------------English Folk Song
Will You Come With me p.48-----Old English Song
Happy Thought P. 52------------Old English Song
The Farmer p.55----------------Old English Game
The Eskimo Hunter p.56---------Eskimo Folk Song
Busy Folks p. 57--------------Folk Song
Katydid p.61-------------------Folk Song
Air and Sunlight p.62----------Russian Folk Song
To a River p.62----------------French Folk Song
The Flower's Friends p.63------Old English Song
Signs p.66---------------------English Folk Song
Bee Song p. 69----------------Folk Song
At the Dance p. 71-------------Finnish Melody
The Maypole Dance p.72---------Swedish Folk Dance
Feeding the Flock p. 73--------Folk Song

The Rooster's Good Morning p.74 -- Russian Folk Song
December p.78 -------------------- Folk Song
The Frightened Pumpkin p.83 ------ Scotch Folk Dance
A Recipe for a Valentine p.83 ---- Old English Song
Flag Song p.89 ------------------- English Game
The Oriole's Nest p.90 ----------- Norwegian Game
Oats and Beans p.91 -------------- Old English Game
Good-by, Mother p.93 ------------- French Folk Song
The Shower p.94 ------------------ Folk Song
Now the Sun is Sinking p.94 ------ French Folk Song
London Bridge p.95 --------------- Old English Game
Skating Song p.98 ---------------- Folk Song
Rain p.103 ----------------------- Folk Song
Hickory, Dickory Dock p.104 ------ English Folk Song
Honey Bee p.105 ------------------ Folk Song
My Shadow p.106 ------------------ English Folk Song
The Song of the Shell p.107 ------ Dutch Folk Song
Dear Old Santa Claus p.111 ------- English Folk Song
Saint Valentine's Day p.114 ------ Old English Song
Happy New Year p.129 ------------- French Folk Song
Our Friends the Shadows p.130 ---- French Folk Song
A Riddle p.135 ------------------- Folk Song
Thanksgiving Day p.141 ----------- French Folk Song

b. The Progressive Music Series--Book Two by Parker,
McConathy, Birge, Miessner
1914-1920

Bread and Butter p.6 --------- French Folk Song

Morning Song p.8 ------------- Folk Song

Flying Kites p.8 ------------- Folk Song

To My Country p.15 ----------- French Folk Song

Bed in Summer p.15 ----------- English Folk Song

In October p.19 -------------- English Folk Song

New Day p.24 ----------------- Folk Song

Poppies in the Wheat p.24 ---- Folk Song

Shawl Weaver's Song p.26 ----- Cashmere Folk Song

The Farmyard p.28 ------------ English Folk Song

Dear Harp of My Country p.36-- Welsh Folk Song

The Homesick Lowlander p.44 -- Tyrolese Folk Song

There Was a Maid Went to the Mill p.45 -- English Folk Song

Sweet Nightingale p.50 ------- English Folk Song

Praise to the Father p.51 ---- Ancient Dutch Folk Song

The Old Woman Tossed Up in a Blanket p.52 - English Folk Song

Before the Roses Come p.56 --- French Folk Song

O Ship of Clouds p.58 -------- Folk Song

May Day p.58 ----------------- French Folk Song

The Ragman p.59 -------------- Folk Song

The Rainbow Dress p.62 ------- Folk Song

A Song of the Steppes p.63 --- Russian Folk Song

A Spanish Dance p.64 --------- Basque Air

Susie, Little Susie p.65 ----- Folk Song

Woodland Lessons p.68----------Swedish Folk Song

Dance of the Leaves p.69-------English Folk Song

The Rain Harp p. 71------------Tyrolese Folk Song

Solitude p.74------------------Swabian Folk Song

Birds in the Branches High p.76-Folk Song

Morning Prayer p.76------------Folk Song

Winter Cheer p.81--------------French Folk Song

Merry Autumn p.81--------------French Folk Song

Cherokee Cradle Song p.83------Cherokee Air

How Should I Your True Love Know p.83-Old English Song

In the Sleigh p.84-------------Norwegian Folk Song

The Old Shepherd P. 87---------Swiss Folk Song

Sleep, Little Child p.88-------Italian Folk Song

The Sleigh Ride p.89-----------Canadian Folk Song

Now, Robin, Lend to Me thy Bow p.91-Old English Ballad

The Bird's Return p.92---------Folk Song

A Basque Lullaby p.92----------Basque Air

The skylark p.93---------------Swedish Folk Song

A Song for Spring p.94---------English Folk Song

Wandering p.94-----------------Canadian Folk Song

Horse and Cock p.95------------French Folk Song

The Cavalier p.100-------------English Folk Song

Follow the Plow with Me p.106--Old English Song

Farewell p.111-----------------Folk Song

Oh, the Oak and the Ash p.120--English Folk Song

The Raindrops p.124 ---------- Russian Folk Song

Tell Me Pray p.125 ----------- Silesian Folk Song

The Blackbird p.138 ---------- Italian Folk Song

Noel p.141 ------------------- French Folk Song

From the Starry Heavens High p.146 - French Christmas Song

Gather Around the Christmas Tree p.150 -- Old Carol

The Three Kings p.160 -------- Old French Carol

The Wind p.177 --------------- Old English Song

In the Cottage Where We Dwell p178 - English Folk Song

The Wassail Song p.180 ------- Ancient English Song

My Heart's in the Highlands p.181 --Scotch Folk Song

Love Breathes Its Blessing p.183 ---Twelfth Century Melody

Begone! Dull Care p.186 ------------English Folk Song

May Time p.187 --------------- Polish Folk Song

c. The Progressive Music Series--Book Three by Parker, McConathy, Birge, Miessner
1914-1920

Grade Six

Post Three O'clock p.6 ------- English Folk Song

Autumn Holiday p.8 ----------- Welsh Melody

Seesaw (Three Part Round) p.11-Old English Round

Distant Sweden p.12 ---------- Swedish Folk Song

Milking Time p.15 ------------ Norwegian Folk Song

Cinderella p.21 ----- -------- French Folk Song

The Maypole p.22 ------------- English Folk Song

The Frost p.23 --------------- Russian Folk Song

Summer's Done p.24-------------Norwegian Folk Song

My Bonny Pipes p.24------------Scotch Folk Song

The Maid and the Brook p.25----Russian Folk Song

Happy Autumn Days p.27---------French Folk Song

The Star p.27------------------Danish Folk Song

The Remembrance Bouquet p.28---Neapolitian Folk Song

Well Met, Well Met p.32--------English Folk Song

Mandolin Song p.32-------------Spanish Folk Song

The Passing of Summer p.33-----Neapolitian Folk Song

The Huntsmen p.34Three part round-Old English Round

Come Lassies and Lads p.37-----English Folk Song

Naples p.40--------------------Italian Folk Song

The Snowflakes p. 41-----------Neapolitan Song

Ye Olden Christmas p.43--------French Christmas Carol

Robin Goodfellow p.45----------Ancient English Song

Naughty Lisette p. 46----------French Folk Song

Sing Together(three part round)-p.46 Old English Round

White Sand and Gray(three part round) p.55 Old English Round

Cossack Song p.56--------------Russian Folk Song

The Singers of the Sea p.56----English Folk Song

The Lincolnshire Poacher p.57--English Folk Song

The Old Apple Tree p.58--------Folk Song

The Nightingale p.59-----------English Folk Song

In the Lists p.60--------------Ancient Gaelic Song

The Fountain and the Birds p.62-Swedish Folk Song

Winter Clouds p.64 ----------- Folk Song

Fair is the Summer p.69 ------ Minnelied

Chairs to Mend (three part round) p.77 -- Old English Round

Mother Dear p.81 ------------- Norwegian Folk Song

Early to Bed (three part round) p.85 -- Old English Round

Brave of Heart and Warriors Bold p.88 -- Ancient Dalecarlian March

Bosnian Shepherd's Song p.89-- Bosnian Folk Song

In Ocean Cave p.90 ----------- Swedish Folk Song

Marching Song p.92 ----------- Folk Song

Nightingale, Sweet Nightingale p.93 -- Russian Folk Song

Glassy Lake p.99 ------------- Folk Song

Punchinello p.109 ------------ French Folk Song

From a Bygone Day p.110 ------ Folk Song

The Squirrels p.125 ---------- Folk Song

The Exiles p.127 ------------- Hebrew Melody

On Music p.135 --------------- Irish Folk Song

The Low-backed Car p.160 ----- Irish Folk Song

Come, Dance with Me p.168 ---- Neapolitan Folk Song

The Minstrel Boy p.172 ------- Irish Folk Song

Turn Again, Whittington (three part round) p.177-- Old English Round

The Ride p.212 --------------- Norwegian Folk Song

The Blue Bells of Scotland p.213-- Scotch Folk Song

I Am the Lad p.214 ----------- Old Irish Song

Spirit of the Summer-Time p.221--- Old Irish Folk Song

3. The World's Children - A Pageant of World Peace and Good Will for the Intermediate Grades by Lena Martin Smith
1934

With songs, choruses and dances selected from the Third, Fourth, and Fifth Books of "The Music Hour" music series by McConathy, Miessner, Birge, Bray

In the introduction to this pageant we are told that "The World's Children," groups the splendid folk music - both songs and dances - from the Third, Fourth, and Fifth Books of "The Music Hour" series around the theme of world peace and friendship. Many other nationalities may be used or the pageant may be shortened by limiting the material to the songs and dances from one book. Songs for each national group are selected from only one book. Thus the pageant is organized in such a way as to simplify presentation.

The aim of the pageant is that of helping boys and girls to know and love their neighbors across the seas, the building up of sympathetic understandings and appreciations among the peoples of the world, the working toward more lasting peace and friendship.

The following peoples are represented as the pageant is now written. The Scandinavians, Japanese, Spaniards, Chinese, French, Russians, Negroes, Indians, Scotch, Canadians, Italians, Swiss, Hawaiians, English, Dutch, Germans, and Americans.

E. E.C.Schirmer Music Company, 221 Columbus Ave., Boston.

1. The Concord Series - A Basal Series

a.

A Kindergarten Book of Folk-Songs

Collected and arranged by Lorraine d'Oremieulx Warner 1922

The melodies in this book have been for generations a part of the musical experience of children, and will be sung by them with pleasure throughout their lives. Since the publication, in 1873, of the first book of songs intended for the kindergarten there has been an endless succession of such books. But the songs contained in many of them are so lacking in musical quality that they have failed to secure for themselves a lasting place in the affection of children and have been superseded by one book after another no more valuable or permanent than those discarded. Mrs. Warner has been for several years a teacher of little children who have learned to sing these songs without difficulty and with much delight.

CONTENTS:

MOTHER GOOSE; HER SONGS	
Dance to your Daddy	*Russian*
Peter White	*Dutch*
The Tidy Child	*Russian*
Georgie Porgie	*English*
The Cat and the Queen	*Belgian*
Simple Simon	*English*
Caution	*Czech*
Curly Locks	*Czech*
Rub-a-dub-dub	*English*
Johnny	*English*
Golden Riches	*Dutch*
Mistress Mary	*Russian*
Baa, baa, black sheep	*French*
Hark! hark! dogs do bark!	*English*
Jack and Jill	*Russian*
SONGS OF THE SEASONS	
AUTUMN	
Rain, rain	*Dutch*
Pitter, patter	*Croatian*
Night	*French*

(*continued*)

CONTENTS: A Kindergarten Book of Folk-Songs (*continued*)

WINTER	
Robin Redbreast	*Russian*
The Sleepy Miller	*French*
Where go the Boats?	*French*
SPRING	
Warm your hands	*English*
A Swarm of bees in May	*Dutch*
The High Moon	*Breton*
Looking-glass River	*Russian*
Daffodils in May	*French*
Robin, from Marian	Halle
SUMMER	
At the Seaside	*Belgian*
Burny-Bee	*French*
Mussels on the Beach	*French*
SONGS FOR EVERY DAY	
Singing	*English*
Looking Forward	*Lithuanian*
Auntie's Skirts	*Hungarian*
Good and Bad Children	*Russian*
The Cat's Cleanliness	*Croatian*
Hide Your Stocking	*Canadian*
Lavender's blue	*English*
Polly Flinders	*English*
The Gingerbread Lady	*French*
A Prophecy	*Creole*
DIALOGUES, GAMES and STREET CALLS	
Dialogues	
The Song of Transformations	*Canadian*
Watch me, neighbor	*French*
Question	*French*
Butterfly	*Dutch*
GAMES	
London Bridge	*English*
Oats, peas, beans	*English*
Green gravel	*English*
Dip your bread, Laddy	*French*
Follow the Leader	*French*
A Proposal	*French*
Puppet Show	*French*
Silver Trumpet	*French*
This Old Man	*English*
STREET CALLS	
Lavender Cry	*English*
Rabbit Pie	*French*
Song of the Watch	*English*
SOMETHING ABOUT GEOGRAPHY	
Spain	*Croatian*
Normandy	*Hungarian*
Holland	*French*
Foreign Children	*Russian*
Poland	Brahms
LULLABIES AND SONGS OF FESTIVAL	
Lullabies	
Lullaby	*French*
Lullaby	*French*
Lullaby of the Christ Child	*French*
Cradle Song	Brahms
FESTIVALS	
Christmas	
Christus Natus Hodie	*English*
Waken, Christian Children!	*English*
Hush, my dear	Bach
Adeste Fideles	Reading
The Miracle of Saint Nicholas	*French*
The Cherry-Tree Carol	*English*
Christmas Song	Bach
Easter	
Gloria	*Russian*
Easter Song	*Twelfth Century Melody*
Various	
The Child and Heaven	*Breton*
Reeds of Innocence	*French*
May-day Song	*English*

b.

140 Folk-Songs with Piano accompaniment for Grades I, II and III. *Edited by* Davison *and* Surette — 1921

A collection of spontaneous, natural, simple songs, culled from the rich storehouse of universal folk-lore

Complete Edition

Published in two editions:

Complete Edition containing words, melodies and piano accompaniment (Concord Series, No. 7) cloth *n* 2.00

Vocal Edition containing words and melodies only (see Concord Series, No. 3) cloth *n* .65

No form of composition has been a greater benefit to mankind or a greater factor in progress than the folk-song!

Compared with the music of today folk-songs are like wild flowers beside garden flowers. Every nation has its folk-songs. They are not merely poetry, they are more than poetry, they are life itself. Throughout the world, more so in the European countries, the folk-song is taught both in the home and at school. The people take them to their hearts and incorporate them in the great body of national melody. The happy faculty of the authors in picking out the saliently normal and fundamental stamps this volume of 140 Folk-Songs (*Concord Series, No. 7*) as the authentic collection.

CONTENTS:

Adeste, fideles	*Traditional*
Ah, vous dirai-je, maman	*French*
All through the night	*Welsh*
Alphabet, The	*French*
America	*Old Saxon*
Apple-tree House, The	*German*
April Vacation	*English*
Au Clair de la Lune	*French*
Auld lang syne	*Scotch*
Autumn Song	*Bohemian*
Bells, The	*French*
Bergère, La	*French*
Bobbie Shaftoe	*English*
Bonne Aventure, La	*French*
Bring a torch, Jeannette, Isabella!	*French*
Butterflies	*French*
Caterpillar! Caterpillar!	*Russian*
Chickadee, The	*German*
Christmas Day	*German*
Christmas Eve	*English*
Cock-a-doodle-doo!	*English*
Columbus Day	*Italian*
Come, Thou Almighty King	Giardini
Country Farmer's Son, The	*English*
Cradle Song	*German*
Cuckoo, The	*German*
Dame Tartine	*French*
Dancing in the Orchard	*Austrian*
Early One Morning	*English*
Echo Song	*German*
Elves' Dance, The	*Portuguese*
En passant par la Lorraine	*French*
Evacuation Day	*German*
Evening on the River	*German*
Evening Song, An	*Lithuanian*
Farmer, The	*French*
First Noel, The	*Traditional*
Flag going by, The	*German*
Fourth of July, The	*German*
Frog he would a-wooing go, A	*English*
Furet du Bois Joli, Le	*French*
Giroflé, Girofla	*French*
God, our loving Father	*Finnish*
Golden Boat, The	*German*
Good King Wenceslas	*Traditional*
Good Pierrot	*French*
Happy New Year!	*French*
Hark! the summons	*Welsh*
Harp that once thro' Tara's halls, The	*Irish*
Holiday, The	*French*
Home, sweet home	Bishop
How should I your true love know?	*English*
How wondrous and great	Haydn
If I were a bird	*German*
If I were an Elfin	*Bohemian*
I had a little sail-boat	*French*
In heavenly love abiding	Hasler
In May	*German*
In Memoriam	*Bohemian*
In the Firelight	*English*
I saw three ships	*Old Song*
It snows in the night	*Slavonic*
Jack-in-the-pulpit	*German*
Journey of the leaves, The	*German*
Ladybird	*German*
Lamps of Night, The	*English*
Light-house, The	*English*
Lincoln's Birthday	*Dutch*
Little Boy and the Sheep, The	*French*
Little Sandman, The	*German*
Little Ship, The	*English*
Loch Lomond	*Scotch*
Lords and Ladies	*French*
Lorelei, The	Silcher
Lullaby	*Scotch*
Mail-box, The	*German*
Meeting of the Waters, The	*Irish*
Memorial Day	*Bohemian*
Merry-go-round, The	*French*
Merry Sportsman, The	*German*
Moon Song	*Bohemian*
Morning	*French*
Morning Song	*English*
My Garden of Flowers	*English*
My old Kentucky home	Foster
My Playmate	*Russian*
My Pony	*German*
New Year's Day	*French*
Nightingale, The	*German*
Night in the Woods, A	*Dutch*
November	*Bohemian*
Nut-tree, The	*Old Song*
Oh, come, all ye faithful	Reading
Old Folks at Home, The	Foster
Old King Cole	*Old Song*
Old Man, The	*English*
Old Woman and the Peddler, The	*English*
On a Frosty Morning	*French*
On a Summer Day	*French*
On Easter Day	*Old Melody*
Once, long ago	*Bohemian*
Our Country	*Old Song*

(*continued*)

CONTENTS: 140 FOLK SONGS (*continued*)

Patriots' Day, For	*Dutch*
Petit Chasseur, Le	*French*
Picnic on the Grass, A	*German*
Pine Tree, The	*German*
Pine Tree Swing, The	*German*
Planting a Garden	*Flemish*
Playing Ball on the Stairs	*French*
Pont d'Avignon, Le	*French*
Pony Ride, The	*Flemish*
Ramène tes moutons	*French*
Reveille	*Dutch*
Riding on the Elevated	*Flemish*
Robin, The	*Old Song*
Robin-a-Thrush	*English*
Roi d'Yvetot, Le	*French*
Sailing Song, A	*German*
St. Valentine's Day	*French*
Santa Claus	*German*
Semons la salade	*French*
Shadow, The	*Old Song*
Shepherdess, The	*French*
Shining Wires	*German*
Shower, The	*German*
Silent Night	Haydn
Sleep, baby, sleep!	*Old Song*
Sleigh-ride, The	*Canadian*
Slumber Song	Brahms
Song for Sailors and Soldiers, A	*English*
Song of Bread, A	*German*
Song of Praise	*English*
Song of Ships, A	*English*
Song of the Sea-gull	*Irish*
Sparrows' Nest, The	*French*
Strawberry Girl, The	*English*
Sunset in the City	*English*
Swallows, The	*French*
Swing Song	*German*
Tall Clock, The	*German*
Thanksgiving Day	*French*
Tirra-lirra-lirra	*German*
Tremp' ton pain, Marie	*French*
Trolley Ride, The	*French*
Valentines	*English*
Washington's Birthday	*French*
What Child is this?	*English*
When fields are white	*German*
Where are you going to?	*Old Song*
Who are you?	*German*
Wild Rose, The	*German*
Wind, The	*German*
Winds and the Shadows, The	*French*
Winter	*Bohemian*
Winter, good-bye!	*German*
Winter's Past	*German*

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140 Folk-Songs for School and Home Rote Songs for Grades I, II and III. *Edited by* DAVISON *and* SURETTE

Vocal Edition

Published in two editions:

Vocal Edition containing words and melodies only (Concord Series, No. 3) cloth *n* .65

Complete Edition containing words, melodies and piano accompaniment (*see* Concord Series, No. 7) cloth *n* 2.00

The songs embodied in this collection have been selected for the purpose of awakening and cultivating the musical taste of young children. It is obvious that some such actual musical experience should precede instruction about music, and it is believed that a continuance of rote-singing of beautiful songs (and none other) during the earlier years will facilitate the later instruction in reading music. In the book (Concord Series, No. 3) will be found also a division of the songs according to school grades.

For contents of Concord Series, No. 3, 140 Folk-Songs, see Concord Series, No. 7, p. 7

c.

A Book of Songs with Piano accompaniment for Unison and Part Singing for Grades IV, V and VI. *Edited by* Davison, Surette *and* Zanzig

Complete Edition
1924

Published in two editions:

Complete Edition containing words, voice parts and piano accompaniments (Concord Series, No. 14) cloth *n* 3.00

Vocal Edition containing words and voice parts only (see Concord Series, No. 4) cloth *n* 1.25

Education in music is primarily an education of the spirit. It must include knowledge and skill, but it must, above all, cultivate an eagerness of spirit and a realization and love of the finer qualities of human nature—its loves and aspirations, its courage, joys and its delight in beauty. These qualities are the very essence of the best music, and they must have their way with the boy or girl. That *best* music is *real* music. No songs—so called—written to illustrate technical problems, and no merely pretty or sickly sentimental tunes written yesterday and forgotten to-morrow, but music arising from a genuine need for expression, that has lasted by its vitality and beauty, and that continues to be a means of full, joyous expression. THIS BOOK CONTAINS ONLY SUCH MUSIC.

(*For further descriptive note see "Concord Series", No. 4*)

CONTENTS:

Agatha, Jane, and fair Marie	*French*
All through the night	*Welsh*
America	*Saxon*
Annie Laurie	*Scotch*
As a bird in prison pining	*Croatian*
At the cradle	Franck
Auld lang syne	*Scotch*
Autumn Song	*Bohemian*
Autumn Song	*German*
Ballad of the Sinful Rich Man	*French*
Banks and braes o' bonnie Doon, Ye	*Scotch*
Battle Hymn of the Republic	*Anonymous*
Begone, Dull Care!	*English*
Behold, my love, how green the groves	Beethoven
Believe me, if all those endearing young charms	*Irish*
Blow away the morning dew	*English*
Blue-bells of Scotland, The	*Scotch*
Boating Song	*Croatian*
Bonnie Charlie's now awa'	*Scotch*
Born is He	*French*
Boy and the Sheep, The	*French*
Bring a torch, Jeannette, Isabella	*French*
British Grenadiers, The	*English*
Bugle Call, The	*Westphalian*
Butterfly	*Dutch*
Caterpillar	*Russian*
Child and Heaven, The	*Breton*
Christmas Eve	*German*
Christmas Tree, The	*German*
Cloud-ships	*Tyrolese*
Coasts of High Barbary, The	*English*
Columbus	*Italian*
Come away and join the dance	*Bohemian*
Come, lasses and lads	*English*
Come you now and walk with me	*Russian*
Contentment	Mozart
Cornish May Song	*English*
Cossack's Lullaby	Bachmetiev
Country Dance	*Swedish*
Cradle Song	Mozart
Cradle Song	Brahms
Cradle Song	Schubert
Cradle Song	*Swedish*
Cuckoo, The	*English*
Dabbling in the dew	*English*
Daffodils, The	*Finnish*
Dance, The	*Danish*
Dance Song	*Swedish*
Dancing Song, A	*Swabian*
Dear Harp of my Country	*Welsh*
Deck the Hall	*Welsh*
Deep in the forest	*Finnish*
Driving away at the smoothing iron	*English*
Dryad and the Sunbeam, The	*Russian*
Early one morning	*English*
Echo, The	*Carinthian*
Evening Song	*Irish*
Evening Song	*Lithuanian*
Fair are these fields	*French*
Fair maid who the first of May, The	*Lithuanian*
Fairy Dance, The	*Swedish*
Fairy Music	*French*
Fireflies	*Russian*
First Nowell, The	*Traditional*
Flag going by, The	*German*
Flowers in the Valley	*English*
Flow gently, sweet Afton	Spilman
Fountain of Knowledge, The	*German*
Frog and the Mouse, The	*English*
From the west the soldier came	*Slovak*
Game of Trades, A	*Russian*
Gloria	*Russian*
God, our loving Father	*Finnish*
Golden day is dying, The	Palmgren
Good morrow, Gossip Joan	*English*
Grass, The	*Swiss*
Great God of Nations	Bach
Guardian Angel, The	Franck
Hark! hark! the lark	Schubert
Hark! the summons	*Welsh*
Hark, the tiny cowslip bell	*English*
Harp that once thro' Tara's halls, The	*Irish*
Has sorrow thy young days shaded?	*Irish*
Heart's-ease	*Austrian*
Hedge Roses	Schubert
Here come three knights a-riding	*Croatian*
Here we come a-wassailing	*English*
He shall feed His flock	Händel
High Germany	*English*
High Moon, The	*Breton*
Ho-la dri-jo-ri	*Carniolan*
Homeland mine!	Beethoven
Home, sweet home	Bishop
How wondrous and great	Haydn
Hunt is up, The	*English*
Hush-a-by, baby	*Scotch*
Hush, my dear	Bach
Hush ye, my bairnie	*Scotch*
Hymn of St. Francis	*English*
In a Garden	*Russian*
In a shady garden	*Silesian*
In golden firelight dancing	*Croatian*
In Heavenly Love abiding	Bach

(*continued*)

CONTENTS: A Book of Songs (Concord Series, No. 4 and 14.)

In Lovely May	Schumann
In Memoriam	*Bohemian*
In sunny May	*German*
Integer Vitae	Flemming
In the Poplars	*Dutch*
I saw three ships	*Old Song*
It Snows in the Night	*Slavonic*
It was a lover and his lass	Morley
Jolly Miller, The	*English*
Joy to the world	Händel
Keel Row, The	*Northumbrian*
Keeper, The	*English*
Keys of Canterbury, The	*English*
Ladybird	*German*
Land of beauty	*Hungarian*
Land of our birth	Bach
Lark in the Morn, The	*English*
Let us with a gladsome mind	Gibbons
Lincoln's Birthday	*Netherlands*
Little Dustman, The	*German*
Little Goatherd, The	*Swedish*
Loch Lomond	*Scotch*
Locust Tree, The	*Swedish*
Lo, how a rose e'er blooming	*German*
Longing for Spring	Mozart
Long live King Henry	*French*
Lord, in His righteousness, The	*Netherlands*
Lovely May is coming	*Polish*
Lullaby	*Finnish*
Lullaby	*German*
Lullaby and good-night	Brahms
Lullaby of the Christ Child	*French*
Man in the Moon	*French*
March of the Kings	*Provence*
May-day Song	*English*
May Song	*Netherlands*
Mighty Ship, A	*Norwegian*
Minuet, The	*Bohemian*
Miracle of St. Nicholas, The	*French*
Morning comes early	*Slovakian*
Morning Song	*English*
Morning Song	Beethoven
Mother Volga	*Russian*
My Banjo	*Italian*
My gentle harp	*Irish*
My old Kentucky home	Foster
Mystery of the Sea, A	*Italian*
Nae mair we'll meet again	*Scotch*
New Year's Song	*Welsh*
Night	*French*
Nightingale is singing, The	*French*
Night Song	*Russian*
Now is the month of Maying	Morley
Now let every tongue adore Thee	Bach
Now thank we all our God	Crüger
O come, all ye faithful	*Traditional*
October	*Bohemian*
Ode to Joy	Beethoven
Oh, Charlie is my darling	*Scotch*
Old Folks at Home, The	Foster
Old Hundredth	Bourgeois
On a merry morn in May	*Lithuanian*
On a Summer Day	*French*
Once, long ago	*Bohemian*
On Easter Day	*Old melody*
O no, John!	*English*
Osme's Song	*East Indian*
O spirit sweet of summer-time	*Irish*
Over the sea in my boat with me	*English*
Passing by	Purcell
Pine Tree Swing, The	*German*
Pluck ye roses while they bloom	Schumann
Poland	Brahms
Praise of Islay, The	*Scotch*
Praise the Lord, ye heav'ns, adore Him	Haydn
Prophecy, A	*Creole*
Riddle, A	*German*
Robin Hood, Robin Hood, said Little John	*English*
Santa Lucia	*Neapolitan*
Shepherd of Sleep, The	*Welsh*
Ship at her anchor is riding, The	*German*
Sicilian Mariners	*Sicilian*
Silent Night	Michael Haydn
Singing Bird, The	*Netherlands*
Singing River, The	*Flemish*
Skye Boat Song	*Scotch*
Sleep, baby, sleep	*Old Song*
Sleighing-time	*Canadian*
Smith, The	Brahms
Soldiers' Hymn	Haydn
Song of Seasons, A	*Hungarian*
Song of the Mermaid, The	*German*
Song of the Volga Boatmen	*Russian*
Song of the Watch	*English*
Spacious firmament on high, The	Haydn
Spinning Song	*Cashmere*
Spring	*Russian*
Spring	*French*
Spring Morning	Schumann
Spring Song	Chopin
Spring Song, A	*German*
Spring Song	*Polish*
Stars, The	*French*
Star-spangled Banner, The	Smith
Strawberry Fair	*English*
Summer	*Scotch*
Sunny Spain	*Spanish*
Tailor and the Mouse, The	*English*
There grows a bonnie brier-bush	*Scotch*
These things shall be!	Bach
Three Huntsmen, The	*Welsh*
Tragic Story, A	Mozart
Tree in the Wood, The	*English*
Trip it, trip it in a ring	Purcell
Turtle Dove, The	*Russian*
Under the Greenwood Tree	*English*
Valentines	*English*
Wanderer, The	*Spanish*
Wandering	Schubert
Watchers and ye holy ones, Ye	*German*
Weaving Song	*Russian*
What Child is this?	*English*
What tongue can tell Thy greatness, Lord?	Bach
When fields are white	*German*
While shepherds watched their flocks	Praetorius
Widdecombe Fair	*English*
Wild Rose, The	*German*
Willows, The	*Netherlands*
Will ye gang to the Hielands, Leezie Lindsay?	*Scotch*
Winter	*Bohemian*
Winter, good-bye	*German*
Wraggle-Taggle Gypsies, O! The	*English*
Ye banks and braes o' bonnie Doon	*Scotch*
Ye watchers and ye holy ones	*German*

ROUNDS AND CATCHES

Are you sleeping?	*French*
At summer morn	*English*
Catch Round the Table	Webbe
Chairs to mend	*English*
Come, follow me!	Hilton
Early to bed	*Anonymous*

(*continued*)

CONTENTS: A Book of Songs (*continued*)

Frère Jacque	*French*
Going to Church	*English*
Great Tom is cast	Lawes
Haste thee, nymph	Arnold
Hold thy peace	*English*
Merrily, merrily greet the morn	*Anonymous*
My dame has in her hutch	*English*
O give thanks	*Anonymous*
Oh, how lovely is the evening	*Anonymous*
Rose's age is but a day, The	Hayes
Scotland's burning	*Anonymous*
Summer is a-coming in	*English*
Thou poor bird	*Anonymous*
Three blind mice	*Anonymous*
'Tis hum-drum	Harrington
Turn again, Whittington	*Anonymous*
When the rosy morn appearing	*English*
Wind, gentle evergreen	Hayes

A Book of Songs for Unison and Part Singing for Grades IV, V and VI. *Edited by* Davison, Surette *and* Zanzig

Vocal Edition

Published in two editions:

Vocal Edition containing words and voice parts only (Concord Series, No. 4) cloth *n* 1.25

Complete Edition containing words, voice parts and pianoforte accompaniment (see Concord Series, No. 14) cloth *n* 3.00

The purpose of this book is to supply children from nine to twelve years of age with music suitable to their capacities and interests and, at the same time, of the very highest quality. Since practically every other book of this kind makes the same claim, we wish to be explicit: All the songs therein are either folk-songs or are by one of the following composers: Orlando Gibbons, Morley, Purcell, Bach, Händel, Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms, César Franck.

In other words, the purpose of the Editors is to place school music on a level with the best music of other kinds. There is no reason either in the technique of school music teaching or in the capacity of children to like and understand the best music for giving them anything less than the best.

Consequently this volume differs from all others of its kind inasmuch as it contains no songs "written for the book," no songs written to illustrate technical problems, and no songs gathered here and there for the sake of novelty or sensation.

Where a second and third part have been added these parts are real: i.e., each is, as far as possible, a melody in itself. The usefulness of part singing in schools depends largely on this principle, which is to be found in most of the choral music of the great composers. When children have real parts to sing they develop independence and initiative and their pleasure is doubled thereby.

It is hoped, therefore, that these songs will be welcomed by all supervisors who are forward-looking and who wish to raise the standard of school music.

For contents of Concord Series, No. 4, A Book of Songs, see Concord Series, No. 14, p. 12

d.

Cinderella A Folk-tune Operetta in three acts without spoken dialogue *by* Katherine K. Davis 1933

The music for this play consists of folk-tunes handed down to us from the same industrious, jovial and sentimental peasantry which produced the Cinderella legend.

CHARACTERS:

CINDERELLA
THE TWO WICKED SISTERS
THE FAIRY GODMOTHER
HER FAIRY ATTENDANTS (Four or more)

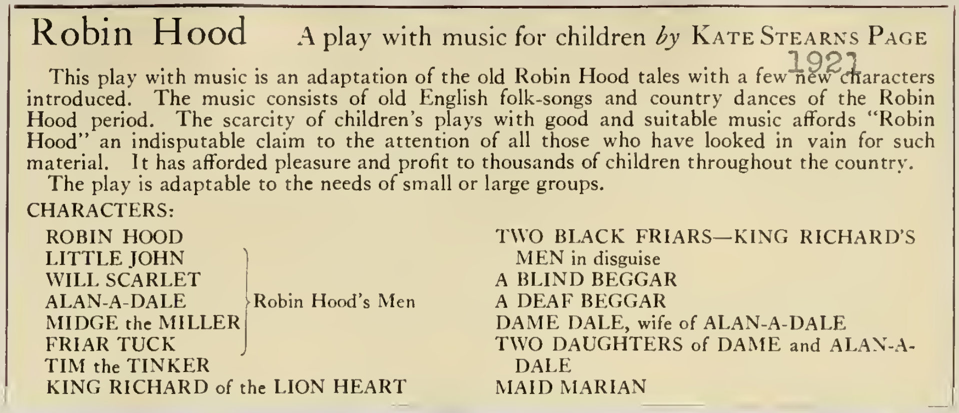
THE PRINCE
LORDS AND LADIES AT THE BALL
A HERALD (or two)
TWO PAGES

Also, for elaborate productions:
Four Mice
Two or Three Musicians

The following folk tunes are used.

"All alone, all alone" - - - - - - French Folk Tune
Cinderella, Cinderella - - - - - - Russian Folk Tune
"All alone, all alone" - - - - - - French Folk Tune
Cinderella, Cinderella - - - - - - Czech Folk Tune
Now you are fair,Cinderella - - - English Folk Tune
"Here in this royal hall" - - - - Old French Pavane
"Now I rise to greet you" - - - - Russian Folk Tune
Sister, Sister - - - - - - - - - Russian Folk Tune
Pavane Dance - - - - - - - - - - William Byrd
1546 - 1623
Ah, and alas - - - - - - - - - - Bohemian Folk Tune
Here comes our gallant Prince - - English Folk Tune
Where is the fairest maid of all?-French Folk Tune
Shame ! Shame !Oh, for shame - - - -Hungarian Folk Tune
Pantomine - - - - - - - - - - - - French Folk Tune
Ah, you are fair,Cinderella - - - English Folk Tune

e.



Robin Hood

A play with music for children *by* KATE STEARNS PAGE

1921

This play with music is an adaptation of the old Robin Hood tales with a few new characters introduced. The music consists of old English folk-songs and country dances of the Robin Hood period. The scarcity of children's plays with good and suitable music affords "Robin Hood" an indisputable claim to the attention of all those who have looked in vain for such material. It has afforded pleasure and profit to thousands of children throughout the country.

The play is adaptable to the needs of small or large groups.

CHARACTERS:

- ROBIN HOOD
- LITTLE JOHN, WILL SCARLET, ALAN-A-DALE, MIDGE the MILLER, FRIAR TUCK — Robin Hood's Men
- TIM the TINKER
- KING RICHARD of the LION HEART
- TWO BLACK FRIARS—KING RICHARD'S MEN in disguise
- A BLIND BEGGAR
- A DEAF BEGGAR
- DAME DALE, wife of ALAN-A-DALE
- TWO DAUGHTERS of DAME and ALAN-A-DALE
- MAID MARIAN

The following English folk-songs and dances are used.

Morning Song - - - - - - - - - - -18th Century

Out of doors - - - - - - - - - - -16th Century

Hark, the tiny Cowslip Bell - - - 17th Century

It was a Lover and his Lass - - - Adapted from Thomas Morley

Passing by - - - - - - - - - - - Adapted from Henry Purcell

Begone,Dull Care - - - - - - - - The Queen's Jig-1700

The Keeper - - - - - - - - - - - 18th Century

God Save the King - - - - - - --

Under the Greenwood Tree - - - - 17th Century

f.

The Nativity

A play with music for children based on old French Songs *by* LORRAINE D'OREMIEULX WARNER *and* MARGARET HIGGINSON BARNEY

1922

The compilers of this simple play have followed an old French form and strung together a group of folk-songs with a slight thread of story. The Nativity has been treated in French folklore with intimate simplicity, and the verses used in the play are, with one exception, translated directly from the originals. Some of the airs were written down as early as the sixteenth century, but together with the verses they date before that time in the unsigned history of the countryside. The play is no more sectarian than the Bible story from which it is drawn, and is therefore adapted to use under the most varied conditions, by public and private schools, churches, Sunday schools, and community organizations. The performance takes a scant half hour. A large or a small group of children may participate.

CHARACTERS:

ST. JOHN	MARY
DEAF AND DUMB BOY	THREE KINGS
JOSEPH	THREE SHEPHERDS

Four to Six Children as Leaders
Twenty to Thirty Children for Chorus

The following French Folk Tunes are used.

Flowers and fuuits - - - - - -	Harmonized by Warner
The sweet Virgin Mary - - - - -	Harmonized by Warner
The Anunciation - - - - - - - -	Dresden Amen
Come, Antony and Peter - - - - -	Harmonized by Warner
Born is He - - - - - - - - - -	Harmonized by Warner
Good shepherds all - - - - - -	Harmonized by Warner
Here kneel the ass and ox - -	Harmonized by Warner
Thou Who art King - - - - - -	Harmonized by Warner
Noel, Day of joy - - - - - - -	Harmonized by Warner

F. Comments Concerning the Materials Listed

1. General Comment

It is our aim to make these comments in such a way that they will form a summary of the materials which have been studied. For each book or group of books, they will be given with these thoughts in mind; First, the amount of folk material which the series contains; Second, special features, if there are any, concerning the material; Third, the marking of the songs in a way helpful to teachers and pupils. Fourth, the portion of the books in which world famous composers are represented. Fifth, the listing of one-book courses which are proving to be helpful in rural situations. The order in which books are discussed will be the same as that in the previous listing. Numbers which have to do with amounts of material are approximate rather than absolute. They are usually representative of a series of books. One book may contain more, another less. The average is used for this particular purpose.

2. The Foresman Series - A Basal Series 1925 - 1928

a. Quite a little over a third of the material in this series is folk material.

b. At least thirty-six countries are represented. The largest numbers of songs are French, German, Russian, English, Bohemian, Italian, Polish and Hungarian. Some of the more unusual contributions are Japanese,

Chinese, Lithuanian, Thuringian,Moravian and Serbian. The Following quotation from the preface of the "First Book of Songs," gives one an idea of the aims of those who prepared the series.

> The Foresman Books of Songs will find a place wherever music teaching aspires to acquaint its disciples with the finer things of song in their original simplicity and grandeur. These collections have a definite function, for in them the great musical heritage of the world is represented by songs which should be a part of the life and cultural background of all people. They are, moreover, carefully graded musically, and have a substantial underlying pedagogical motif.
>
> The material in the Books of Songs has been chosen from two main sources - the work of the classical composers and the folk songs of all nations. The aim has been to assemble a group of songs which have stood the test of time, which mirror the characteristics and musical contributions of many national cultures, and which are universal in appeal. To these have been added a number of songs by contemporary composers, which give the books a modern tone and serve as a connecting link with the child's out-of-school musical experience.

c. With few exceptions, the songs are plainly marked so that both teacher and children may know the country from which the material has come.

d. In each book, world famous composers are represented. The second, third, and fourth books have an increasing number of songs by such composers. The following list will give an idea of the number of different composers included. There may be a few others. Beethoven, Bach, Mozart, Brahms, Mendelssohn,Schubert,

Verdi, Gluck, Schumann, Offenbach, Haydn, Stephen C. Foster, Gounod, Tschaikowsky, Rubenstein, Donizetti, Saint-Saens, Handel, Sir Arthur Sullivan, Wagner, Chopin, Humperdinck, Dvorak, Massenet, Rimski-Korsakov, Liszt, Raff, Meyerbeer and Reinecke.

e. There is a one-book course entitled,"The High Road of Song." It has 107 pages and was published in 1931. This book contains material from all the books used in the elementary grades. There is also a new three-book course which contains material from the regular series of Foresman books. The first book is for Grades Three and Four. The second book is for Grades Five and Six. The third book is for Grades Seven and Eight.

3. The Hollis Dann Series - A Basal Series 1914 - 1917

a. This is an older series, and as we would naturally expect, much of the material is composed for the series. This is especially true concerning the first three books. Such material is often intended to help with problems in sight reading and musical theory. The first book contains nine folk songs, the second one, and the third, none. About one-seventh of the material in the fourth book is folk material, one-fourth of the fifth book and one-sixth of the sixth book.

b. The folk songs in the first book are from two countries only, England and France. Seventeen countries are represented in the books for grades Four, Five,

and Six.

c. All but four of the songs are plainly marked so that both teacher and children may know the country from which the material has come.

d. The following world famous composers are represented in the book for Kindergarten and First Grade, in the instrumental music for dances and rhythm games. Beethoven, Grieg, Schumann and Haydn. The following composers have a few selections in the last three books of the elementary series. Mozart, Beethoven, Gounod, Haydn, Stephen C. Foster, Schubert, Schumann, Thomas Morley, Grieg, Brahms and Chopin. The small number, in this case, also seems to be due to the fact that much material has been written especially for these books.

e. There is no one-book course.

4. Folk Songs and Art Songs - A Supplementary Series 1924 For Intermediate Grades

a. A little over two thirds of the songs in Book One, and about half the songs in Book Two are folk songs.

b. At least fifty racial groups are represented. We note among the more unusual contributions the following; Kashmir, Vermont Folk Tunes, Roumanian, Hawaiian, Chinese, Croatian, Tennessee Mountain's Song, Greek, Folk Tune of the Azores, Maderia, Portuguese, Bavarian, Mexican, Haitian, Porto Rican, Swiss, Turkish, Ukrainian, Arabian, Bahama, Syrian, Dalmatian and Egypt-

ian. Several of the folk songs are arranged in canon form or with counter-melodies. These are arrangements which tend to interest the children. The following quotation, from the introduction of the books, gives one an idea of the objectives in the minds of those who prepared the material.

> The making of a song book for children is no longer a question of the mere assembling of songs that can be sung by children. . . . . Makers of song books must assume a definite responsibility that runs in parallel lines to the path of the educators in other branches.
>
> . . . .
>
> We must not be understood as in any sense minimizing the importance of music as it stands in the curriculum - an Art per se to be fostered and developed as a source of culture, refinement and happiness; but we emphasize the value of song as an educational force in a broader sense than hitherto has been taken into account.
>
> . . . .
>
> It is admitted by all that song is a powerful factor in establishing contentment and goodfellowship in every community. Our foreign born citizens and their children, in their aspiration to become Americans, are undoubtedly influenced greatly by good-will mutually felt among themselves and in association with neighbors of another race, and there is no greater and more spontaneous expression of companionship and good will than is to be found in song.In these books much space is given to folk song; and no less than fifty racial groups are represented by good and characteristic examples. It would be a shortsighted and wholly un-American policy to try to force our songs on the foreign born to the exclusion of all other songs. In the first place, the effort would fail; their old songs would still be sung, and, moreover, would be sung in their original form and significance. But if the child of a naturalized foreigner is encouraged

[illegible]

> [illegible]
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> [illegible]
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> [illegible]
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> [illegible]

> to sing the songs of his race in the language of his adopted country, it seems obvious that a definite step has been taken toward Americanization. Furthermore, he will cheerfully learn and sing our songs when he finds he is not required to forego the familiar melodies of his race.
>
> The texts associated with the folk songs in these books are largely from translations or adaptations of the original; and where that has not been advisable the words will be found to be related to the spirit of the music.
>
> . . . .
>
> Analysis of the contents will show that practically all the problems developed in the study of music in the Fifth and Sixth Grades, such as time, rhythm, mode, the function of accidentals etc., are exemplified without unnecessary difficulties. Many of the songs can profitably be used for rote singing, but ample material will be found for sight-reading practice.
>
> Extraordinary care has been used in the selection and editing of the text matter in these books. The subjects range from mythology through history, fable, romance, nature, hygiene,physical and moral courage, good-fellowship and brotherly love, wholesome humor, with the cardinal graces of Faith, Hope and Charity. The classics ---famous songs, operas, operettas and oratorios --- are represented by many examples never before used in school music, and the body of original composition will be found worthy of study and performance.
>
> . . . .
>
> The books appear in the Students' Edition (vocal parts only), and the Teachers'Edition (voice and piano). The accompaniments, except where otherwise indicated, are by Harvey Worthington Loomis.

c. All the songs are plainly marked so that both teacher and children may know the countries from which the material came.

d. The following list will give an idea of the famous composers represented. Some of these composers have more than one selection in the books. Wagner, Massenet, Bach, Gluck, Verdi, Rubinstein, Mozart, Rossini, Gounod, Beethoven,Schumann, Donizetti, Rimsky-Korsakov, Haydn, Sir Arthur Sullivan, Paderewski, Franz von Suppe,Brahms, Mendelssohn, Chopin, Weber, Moszkowski, Raff, Handel, Saint Saens, Rousseau, Bizet, Schubert, Rachmaninoff, Grieg.

e. There is no one-book course, combining material from each of the two books.

5. Music Education Series - A Basal Series 1923 - 1927

a. About one-seventh of the material in this series is folk material.

b. At least thirty-six countries are represented. We note especially three Mexican and Five French-Canadian selections. Songs from these two countries are not so easily found. Since Mexico and Canada are neighbors of ours, such contributions are most helpful. These books include also four examples of the Swiss folk song. We have, in the past, experienced difficulty in finding songs from Switzerland. Another unusual feature is the records for music appreciation work. We are not listing or discussing materials for listening lessons, but since these re-

cords have been made especially to accompany the "Music Education Series" and from material in the books, the writer feels that mention of them should be made at this point. There are four cases of records. The number of selections in each case ranges from fourteen to fourty-four and the price from nine dollars and sixty cents to twenty dollars and twenty two cents. Case one, is for Grades One, Two and Three. The first records feature the tone quality of the soprano voice, the violin, and the trumpet. All have piano accompaniment. The next records add the flute and sometimes the accompaniment is by a small orchestra. In the last selections the clarinet is added. Case two, is for Grades Four and Five. All instruments which have been previously used are featured again. Two new ones are added in the first records, namely, the flute and the 'cello. Some of the selections have combinations of these instruments in two parts. The accompaniments are by piano or small orchestra. The last records of this group use the viola and english horn, alone, and also in combinations.

Case three, is for Grade Six. There is a continued use of all instruments which have been heard. The bassoon, double-bass, the trombone, and these instruments in combination with others are added. The

accompaniments are by piano or small orchestra. It is possible to obtain a book to use with these records. It contains lesson plans and helpful suggestions. The title is,"Music Appreciation In The Schoolroom." The authors are the same as for the "Music Education Series" of books.

c. The folk songs in the first four books of this series are not marked. In the lists given in this thesis, they are marked for the first book, "Songs of Childhood." The writer was fortunate enough to obtain a book direct from the publisher for that listing. These first four books were printed in 1923, soon enough after the war so that national feeling ran high. Therefore, it seemed wiser to list songs of other countries merely as folk songs. In the next two books, which were published a little later, practically all songs are plainly marked so that both teacher and children may know the country from which the songs came.

d. In each book world famous composers are represented by a few selections. The following names have been noted in this series. There may be three or four others. Mendelssohn, Schumann, Beethoven, Saint-Saens, Grieg, Verdi, Dvorak and Tschaikowsky.

e. There is a one-book course entitled,"Adventures In Music." It has 220 pages. It was published in 1931.

Ginn and Company, the publishers, describe it in the following manner.

> A complete singing and music appreciation course for all the grades below high school in one volume. Its two hundred forty-eight songs have been selected from the books of the "Music Education Series." The novel arrangement in the form of eight adventures stimulates pupil interest.

6. The Magic of Song - A Supplementary Book 1934

   a. Two-thirds of the material in this book is folk material.

   b. The description of the special features, in the foreword of the book on page three, is so clear and helpful that we quote as follows.

   > "The Magic of Song," is a component part of the 'Music Education Series' and is intended for use in the intermediate grades or in the junior high school where there are no boys' changed voices. It consists of one hundred fifty songs, most of which are new to school publications. There are one hundred folk songs of thirty-five nationalities, some songs by contemporary American composers, some songs representing the classic names in music, and some so-called festival or program songs. A short section at the end of the book is made up of well-known patriotic songs, old-time ballads, student songs, hymns, and carols.
   >
   > . . . .
   >
   > The arrangement of the songs for unison singing, two-part singing, and three-part singing, with accompaniments, whenever necessary in small notes, makes 'The Magic of Song' readily adaptable to various classroom needs.

   c. All but about ten of the songs are plainly marked so

   that it is possible to know the country from which they came.
   - d. World famous composers are well represented in the remaining third of the material.

7. The Music Hour Series - A Basal Series 1927 - 1930
   - a. About one-fourth of the material in the first two books, about one-half the material in the second and third books, and about one-third of the material in the fourth and fifth books of this series is folk material.
   - b. At least thirty-eight countries, a very large number for a basal series, are represented. Some of the more unusual contributions are as follows; Canadian,Swiss, Philippine, Chinese, Japanese, Czech, Croatian, Figian, Indian, Jewish, Hindustan, South Appalachian, and songs of Normandy.
   - c. All but about ten of the songs are plainly marked so that both teacher and children may know the country from which the material has come.
   - d. In this series, such composers as Bach, Beethoven, Brahms, Chopin, Elgar, Gluck, Grieg, Handel,Haydn, Humperdinck, Liszt, Mozart, Purcell and Schubert are generously represented.
   - e. There is a one-book course entitled,"The Music Hour - One Book Course." It has 212 pages, and was published in 1932. In 1934 there was also published a book of

accompaniments for the songs in this course.

There is a two-book course entitled, "The Music Hour - Two Book Course." The first of these books has 132 pages. It is intended for use in lower grades. The second book has one hundred eighty pages and is for use in upper grades. Both were published in 1934.

8. The Progressive Music Series - A Basal Series 1914-1920
    a. Almost one third of the material in this series is folk material.
    b. At least twenty-eight countries are represented. Material from this series has been used in preparing the programs which are presented for purposes of illustration in the final section of chapter three of our thesis. The range of countries is wide enough to be very helpful and wholly adequate.
    c. Not all the songs are plainly marked, but more than two-thirds are marked so that both the teacher and children may know from what country the material came.
    d. World famous composers are well represented especially in the second and third books. Such names as Elgar, Beethoven, Chadwick, Parker, Mozart, Mendelssohn Haydn, Schubert, Moszkowski, Mrs. H.H.A.Beach, Tschaikowsky, Dvorak, deKoven, Schumann and Lowell Mason are included.
    e. There is a one-book course entitled, "The Progressive Music Series - One Book Course." It contains 190

pages, and was published in 1917.

9. The Concord Series - A Basal Series 1921 - 1924

The amount of folk material, the special features of the books, and the names of the composers represented are all so clearly stated in the publisher's description of "A Book of Songs for Unison and Part Singing," on page 117of this chapter, that no further comment along that line seems necessary. We may add, however, that the songs are plainly marked. There is no one-book course.

10. Pageants and Operettas Containing Folk Song Material

Doubtless there are many such publications worthy of mention. Since our study of materials has been directed especially to basal series of books, material of this nature is included incidentally. We listed "The World's Children," because the songs are taken from "The Music Hour" books, and "Cinderella," "Robin Hood" and "The Nativity" because of their close association with the material found in "The Concord Series." Such material is wonderfully helpful in some communities if it is carefully chosen and is used in reasonable amounts. When used to excess it takes time disproportionate to its value and tends to become a hinderance rather than a help.

11. Closing Comment

The writer does not wish to leave the impression that she believes all folk songs are good material simply be-

cause they are folk songs. Every type of music has both excellent selections and those which are inferior. Bruno Lasker helps us to realize that we must consider not only the music, but also the words associated with it. Derisive songs do much to hurt the cause of race harmony. Words which give the impression that other people are inferior, or even peculiar belong in such a group.[1] Mr. Lasker goes on to comment favorably concerning the special collections of songs of different nations for children. He says, "The movement to make better known the folk songs of other nations, started during the war, has made great strides and unquestionably has made for international appreciation. Special collections of songs of different nations for children almost always dwell on themes that give pleasure, are edited in such a way as to make the tunes easy to grasp, and therefore do contribute toward better international and international understanding. Educational effort in this direction has been exceptionally intelligent and successful."[2] The last sentence of the quotation is especially significant for supervisors of music. We have listed the wealth of folk material, from which they may choose the best for use in helping to develop international understanding and respect.

[1] Race Attitudes in Children, pp.225 - 228

[2] Ibid., p. 228

Neither do we wish to have our readers believe that folk material is the only material to use. Music by the great masters, properly graded, music by contemporary composers, and a reasonable amount of music written to illustrate and help in special music problems when such music is well written, each have a place. Supervisors should select the books which are best suited to the needs of their towns and cities, and carefully use the material which is worthwhile.

III Techniques

The writer assumes that the readers of this thesis have an interest in the development of international good will through music. Lists have been given showing a wealth of material for our use. We have now reached a point in our discussion where we may well consider our techniques. We may well ask ourselves these questions: Have the social psychologists made contributions which can be suggestive to us in our attempt to build respect for other peoples, and gratitude for their contributions of music? How shall we use these materials in such a way as to promote a better understanding of all races? Are there certain approaches, laws of suggestion, universal wishes which may be definitely taken into account?

The following material, in answer to these questions, was received from Rachel Davis-DuBois in a course given at Boston University in 1933. It was entitled, "Education for Better Human Relations." Mrs. DuBois is executive secretary for the

Service Bureau for Education in Human Relations with headquarters at 503 West 121st Street, New York City. The writer acknowledges the courtesy of Mrs. DuBois in checking the suggestions which are given for your consideration.

A. Methods of Approach

First, let us consider methods of approach. The psychologist works from the individual to the group. The Sociologist works from the group to the individual. They meet on a middle ground called social psychology. Social psychology is involved in the building and changing of attitudes. We used to depend wholly upon teaching facts. Since we have come to believe that people act not according to what they know, but according to how they feel about what they know, we realize that we must also educate the emotions. The new approach is more firmly based than the old. We must take group psychology into account. We must, if we are to make real progress in developing international good will, develop a finer understanding of all peoples of the world, an appreciation for their contributions to the world. Thus sympathetic attitudes towards others will tend to grow. There will be an increasingly greater likelihood of sympathetic action.

There are at least three approaches which may be used. First, the emotional approach of assembly and classroom programs, Second, the intellectual approach of the regular

classroom work. Third, the situational approach which may come in the home room, the club, on the playground, and in the home. The assembly approach may often be used as a climax to classroom and situational approaches. Programs have proven of the most value when planned somewhat according to the following outline.

1. Choose a social value, for example, international security.
2. Formulate definite objectives in teaching, objectives which will lead toward the realization of the social value.
3. Have in mind the attitudes which should be built and those which should be overcome.
4. Plan the programs in such a way that they will be unified for the year, each one making a definite contribution toward the objectives and thus toward the social value.
5. Take into account the laws of suggestion and the universal wishes which will be discussed in the following paragraphs.

B. Outstanding Laws of Suggestion

Second, let us consider some of those laws of suggestion which social psychologists find to be outstanding.

1. The larger the group the greater the power of suggestion.
2.

3. There is a high correlation between similarity and identity, thus the value of dramatization, of putting one's self in another person's place. "When a child spends an enjoyable evening in the role of a foreign child he cannot but help formulate wholesome and friendly attitudes towards the child whom he has impersonated.[3]"
4. It is well to use the dominant social values in the community. Old age has been the dominant social value in China, at least in the past. In America youth holds that place.
5. There is a high correlation between prestige and suggestibility. Titles, position, uniforms, all are aids.
6. There is a very direct relation between participation and suggestibility.
7. We should consider the use of color, light, sound, of comfortable seats.
8. It is wise to follow the program with activity, giving opportunity for expression.

If we understand and use these laws of suggestion, our programs will not only have a greater appeal at the time when they are presented, but also the results which we wish to attain will be more lasting. Laws of suggestion play an equally large part in the classroom and situational approaches.

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[3] Henry L. Smith, and Sherman G. Crayton, Bulletin of the School of Education, Indiana University, V, No.5(May,1929),p.35

C. Universal Wishes

Third and last, let us consider the wishes which are universal. All people have at least the following four wishes or desires.

1. The wish for security
2. The wish for new experience
3. The wish for recognition
4. The wish for response

A wholesome individual is one who, in some form or other and to a reasonable degree, satisfies all of these four wishes. We, as teachers, should have these wishes in mind. We should do our utmost to aid in their fulfillment, through situations over which we may have control, through classroom work, and through assembly programs.

IV Assembly Programs of Music for the promotion of World Friendship

Grades Three, Four and Five

A. Foreword - Because it is helpful to have a concrete situation in mind, the writer prepared these programs as she would use them in Montpelier, Vermont, the city where she last worked as Supervisor of Music. With a change in details, they may be helpful in many other small cities.

There were about two hundred sixty children in the auditorium, enough to provide inspiration in numbers. There was one third grade, three fourth grades and three fifth grades.

It was the custom for the grades to be responsible, in turn, for the programs which came for a half hour each Friday afternoon. The programs were prepared by the teacher and the children, but announced and given wholly by the boys and girls. They used plays connected with geography, history, and health. They also used dramatizations of their own work, which were sometimes written by the pupils. A part of the programs contained music, others had no music. Several times during the year, an outside speaker or musician was invited to entertain the group.

I volunteered to be responsible for every fourth program, taking the time for music appreciation work. The victrola and piano were used for illustrative purposes, and there was also music by the children. It was a program of music. Therefore the following programs will be built without changing our scheme of work and will be almost wholly music. They will, however, have very special aims and objectives. After doing this for one year in a pioneer way and thus preparing the field, as it were, I should ask each teacher to let me work with her on some of her programs. Thus we could more closely correlate the music with the drama, poetry, inventions, history, and geography of each country.

I should first have a conference with the teachers, try to help them get a vision of what we might accomplish and give each of them an outline of the programs for the year.

Thus they in their classroom work and I in mine could prepare for the assembly before it came. By means of the program, we could help to clinch the impressions we had already given, at least in part, in our classroom work.

Many people say that they can do nothing with such assembly programs because they have no time to teach extra material for program work. Therefore, I shall try to show what I feel can be done by using, for the most part, the material that I would teach for classroom work regardless of programs. This may mean that I cannot always choose the time of year that I would prefer for the presenting of some countries. I may have to wait until the children have learned the songs which I wish to use for purposes of illustration. We believe that whatever is lost in this way will be gained in another. Pupils feel much closer to a country and its people when they associate it with songs which they know and like rather than to associate it with equally fine music which they do not know, music which has been chosen simply for illustrative purposes.

We were using "The Progressive Music Series" as a class text. Lists of this material have already been given on pages 105 to 112. The "Teachers' Manual, Book One," with one exception, contains the music and directions for the folk dances suggested in these programs. The melody for "At the Dance," a Finnish dance, is found on page 71 of book one of

the series. No accompaniment is given.

B. Social Value - International Security

C. Objectives

1. An appreciation of the peoples of all countries because of their gifts of songs which we enjoy.
2. An appreciation of the peoples of all countries because of their gifts of folk dances which we like to dance.
3. An appreciation of the peoples of all countries because of their musicians who write music or perform for us.

D. Attitudes and Understandings Which We Hope to Build

1. A feeling of better understanding of others because all people love music. It speaks to all.
2. A feeling of gratitude that others can share with us and we with them.
3. A feeling that some people can do one thing best, some another. We need all nations.
4. People all over the world are very much alike, in the things which count most.

E. Attitudes to Overcome

1. The attitude that, because music is in our books, it is all American. We wrote it. It is ours.
2. The attitude that America and everything that is American is superior, for that reason alone.

F. Unified Programs - The programs will be unified.

G. Approaches -In this unit of work we plan to emphasize the emotional approach.

1. The emotional approach will come through the assembly

programs, at least to the greatest extent.

2. The intellectual approach will come during classroom lessons.
3. The situational approach will come through contacts with musicians who help in our programs, through music over the radio, on the victrola and at other gatherings outside of school.

H. Use of Laws of Suggestion

1. We shall have the inspiration of numbers.
2. There will be somewhat of a condition of fatigue on Friday afternoon
3. We shall have youth as leader for all programs and also youth will have a large share in many of them.
4. Participation by the pupils will be great throughout the programs. Usually, in addition to this, there will be at least one mumber by the entire group.
5. There will be comfortable seats.
6. Sometimes there will be a story told, a word picture painted.
7. Color will be helpfully used in the costumes of the soloists and in those of the dancers.
8. Pictures will be used in assembly. We shall also have a bulletin board in connection with this work. The children will be encouraged to bring material for it. This will provide an additional form of helpful activity for

them.

I. Universal Wishes

Such programs should, at least to a degree, satisfy the wish for response, for recognition, and for new experience. If the programs are well prepared and well presented they should also satisfy the desire for security. Boys and girls will know that their work is acceptable to teachers, to other children and to guests.

J. Organization of the Programs

The plan for the first program will be given somewhat in detail. It seems unnecessary to do the others in that way. The reader will assume that the boy or girl, who is leader, has received help enough so that he can introduce guest artists and can make proper remarks at the beginning, during the program and at the close. When songs are to be sung by the grade children, the usual procedure for variety will be a soloist and the grade. At other times, groups of boys, girls or both may be chosen. In each program we shall try to have a climax, usually toward the end.

K. The Programs

1. Program for October - Italian Music

Leader - When the great musician Haydn was about to leave his home and go alone to a foreign country, his friend, Mozart, tried to discourage him by saying,"You are too old a man to make such a long journey. You do not know languages enough to travel through so many countries."

"It is true that I speak few languages," replied Haydn, "but I know one language that everyone can understand."[4] We know that he was speaking of music.

All the countries of the world have shared their music with us and now we are sharing our music with them. We should like to go to every land and hear the music sung and played in the homes and concert halls there. Since we cannot do that, we are going to invite each country to share its' music with us here in our assembly programs this year.

To-day we shall enjoy the music of Italy. We are very fortunate because we have several people to entertain us whose ancestors really did come from that country. Italy is a land of sunshine and beauty. See if you would know that because of the kind of music which Italians have written.

a. What Opera Is and How We Came to Have It.

A fifth grade boy or girl will tell briefly what opera is and how it came to us first from Italy. He will tell just a bit of the story of Enrico Caruso, the great opera singer and the greatest tenor of his generation. It will be helpful to have a picture of Caruso on the bulletin board. If possible, play on the victrola, one record made by him. The Victor catalogue of 1934,

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[4] Katherine L. Scobey, and Olive B. Horne, Stories of Great Musicians, p. 68

gives excellent suggestions, in the red seal section. Be sure to choose music which the children can understand and enjoy. For older pupils I would choose selections from opera, for example,

Aida - Celeste Aida (Heavenly Aida) by Verdi
Number 7770, Price $2.00
Martha-M'appari (Like a Dream) by Flotow
Number 7720, Price $2.00

For Grades Four and Five the following selections are suggested.

O Sole Mio by diCapua, Number 1616, Price $1.50
Canta pe'me (Sing for Me)(Neapolitan Song) by
Bovio-de Curtis, Number 502, Price $1.50

b. Violin Solo

A selection from Italian opera played by an Italian high School student. He will tell us why he has chosen this number.

c. Group of Italian Songs

These songs will be sung by a beautiful, cultured Italian young woman, who sings delightfully.

d. Accordian Solo

Santa Lucia

The folk song will be played by the high school student who gave the violin solo. This time he will wear Italian costune.

Leader - Whenever we think of Italy and of the Italian

people we shall be thankful for the beautiful gifts of music which they have given to us. The last number on the program will be the Italian folk song,

e. Funiculi Funicula

The pupils whose ancestors came from Italy will sing the verses and we will all sing the chorus with them.

Note - The chorus will have been taught in the classrooms, also the story of the song.

2. Program for November - Jewish Music

Leader - The Jews have given to us much that is beautiful in music and many famous musicians. The Psalms, in our Bible, are so beautiful that they are like music when read.

a. The Twenty-Third Psalm, read by one child, a group or by all the children.

b. Hymns suggested, Kolnidre and Eili Eili sung by a group of Jewish children if possible.

c. Brief remarks, about the great violinist Efrem Zimbalist, made by some child. Play on the victrola one record made by Zimbalist. The following are suggested.

Persian Song by Glinka - Zimbalist Number 1154,
Price $1.50

Waltz in G Flat (op 70.Nol) by Chopin - Spaulding
Number 1154, Price $1.50

d. Mendelssohn and Rubenstein - Stories about them may be told. Music written by them may be played and sung by musicians in the city who have been invited to enter-

tain the assembly group or by upper grade and high school pupils. The music should be beautifully given and the program not too long. Mendelssohn's "Spring Song" and Rubenstein's "Melody in F" are always good.

e. Leader - The leader will speak of Walter Damrosch, the man who has prepared such beautiful programs of music for children to hear over the radio. The Children should be encouraged to listen to these programs and to listen over the radio and at concerts for music by Zimbalist, Mendelssohn and Rubenstein.

3. Program for December - German Music

A program wholly by the children.

Leader - At the beginning of the program the leader may ask if the children know how many of the songs, we like to sing, have been given to us by Germany.

The following suggested material is available in their books. In case it makes the program too long, any numbers may of course be omitted.

a. Group of Songs by Grade Three-Progressive Series, Book One

The Postman p.8

Little Brook p. 12

Little Sister's Lullaby p.31

Feeding the Flock p.73

b. Group of Songs by Grade Four -Progressive Series, Book Two

Morning Song p. 8

Flying Kites p.8

c. Group of Songs by Grade Five - Progressive Series, Book Two

O Ship of Clouds p.58

Susie Little Susie p.65

Birds in the Branches High p.76

Morning Prayer p.76

The Birds Return p.92

d. Germany has also given us many famous composers of music. Let us see what music we have in our books which has been written by them. Progressive Series, Book Two,

Schubert, At Sunrise p.14 sung by a Fourth Grade group

Mozart, Happy Pilgrim p.42 sung by a Fifth Grade group

Beethoven,Early Morning in May p.128 sung by a Fifth Grade group

Haydn,O Worship the Kind p.169 sung by a Fifth Grade group

e. One or two Christmas Carols if desired. This will depend upon the city in which the programs are used. We should use the carols.

f. The Hallelujah Chorus by Handel

This selection will be played on the victrola. Several recordings have been made by different companies.

4. Programs for January - The Music of Norway, Sweden, Denmark and Finland

Norway

a. Tell of Ole Bull, world famous and world loved violinist, who for many years lived in America. The personal

touch may be added because my mother heard him play at the World's Fair in Philadelphia.

Sweden

a. Tell of Jenny Lind, the Swedish Nightingale, who was known and loved all over the world for her personality and genious.

b. Group of Songs by Grade Three - Progressive Series, Book One

In Wooden Shoes p.44

The Maypole Dance p.72

c. Group of Songs by Grade Five - Progressive Series, Book Two

Woodland Lessons p. 68

In the Sleigh p.84

d. Dances by Grade Four

I See You

Clap Dance

The source for finding the music has been given in the foreword. Have the dances done in costume if possible.

Denmark

a. Dances by Grades Three, Four, and Five

Dance of Greeting

Shoemaker's Dance

The Ace of Diamonds

The source for finding the music has been given in the foreword. Have the dances done in costume if possible.

Finland

a. Song and Dance by Grade Three - Progressive Series, Book One

At the Dance p.71

A group of children from Grade Three may be chosen to do the dance while the rest of the children, in the grade, sing. The words for this music are given.

Note - The supervisor will choose enough of this material to make a program of the right length. The leader can speak of the beautiful contribution of folk dances from these countries.

5. Program of February - Negro Music

Leader - The leader will tell of our beautiful negro spirituals also the story of them, to be sure the children really understand.

a. If it were possible, I should have negro children or adults sing groups of these songs. We had no negroes in Montpelier therefore I should use the Girl' Glee Club and the Boys' Glee Club from our high school, for thie program.

b. Leader - The leader will tell briefly the story of Roland Hayes. I would then tell how I heard him sing in Symphony Hall. I would try to make them see the beauty of the hall, picture it filled to capacity, mentioning the extra seats on the platform where I sat. I would tell of the enjoyment of the audience,

the quiet dignity and pleasing personality of the singer, his generosity in singing encores and then of his last number, "The Crucifixion," and how at the close of the song he bowed his head and raised his hand to tell the audience that he preperred no applause. Then he quietly left the stage. I would try to tell the story briefly but dramatically. I would want them to feel the beauty and dignity of it all.

c. Leader - There are other negroes who have given us beautiful music and also made other great contributions to us. Miss Garland says that she has put some books which tell about these men in each of our rooms. Next time she comes she will be glad to have us tell her about them.

d. One Negro Spiritual sung by the entire group. This song will have to be taught especially for the program.

6. Program for March - French Music

Leader - France is another country which has given us much music which we like to sing. We have many of the songs in our own books.

Note. At one time we had a teacher at high school who was much interested in the French folk songs and sang them beautifully. If he were with us at the time this program was given, I should ask him to sing a group of songs and tell the boys and girls about them.

The following suggested material is available in their books. We should have to choose a few of these songs. The idea remains the same. The children like the songs, thus they may be led to realize that their pleasure comes because France has shared with us. This point should be carefully brought out.

a. Group of Songs by Grade Three - Progressive Series, Book One
   Polly's Bonnet p. 7
   Dolly' Lullaby p. 17
   The Gypsy Peddler p.20
   The Clown p.30
   Happy New Year p. 129

b. Group of Songs by Grade Four - Progressive Series, Book Two
   Bread and Butter p.6
   To My Country p. 15

c. Group of Songs by Grade Five - Progressive Series, Book Two
   Before the Roses Come p. 56
   May Day p. 58
   Winter Cheer p. 81
   Merry utumn p. 81
   Going Through Lorraine p. 82
   Horse and Cock p. 75

d. The children have had this whole program and so, for a change, I should let them listen to the last number which would be the French national anthem. I should prefer a band arrangement. The words were suited to the period in which they were written. We hope

that we have outgrown some of them.

7. Program for April - Music of the British Isles

Ireland

a. Folk Dance and Song by Grade Three - Progressive Series
Book One

The Frightened Pumpkin p. 83

It is suggested that one group of children dance while another group sings.

Scotland

b. There are no Scotch folk songs in the books used by Grade Three, Four or Five. There are two Scotch folk songs in Book Three. I should ask a group from some grade using that book to sing the following songs for us.

My Bonny Piper p. 24

The Blue Bells of Scotland p. 213

Wales

c. Group of Songs by Grade Four - Progressive Series,
Book Two

Dear Harp of My Country p. 36

All Through the Night p. 41

England

d. Group of Songs by Grade Three - Progressive Series,
Book One

Ring a Ring o' Roses p. 12

The Holiday p. 15

The Mulberry Bush p. 21

Valentine Song p. 46

Will You Come With Me p. 48

The Farmer p. 55

Oats and Beans p. 91

London Bridge p. 95

e. Group of Songs by Grade Four - Progressive Series, Book Two

Bed in Summer p. 15

New Day p. 24

The Farmyard p. 28

There was a Maid Went to Mill p. 45

f. Group of Songs by Grade Five - Progressive Series, Book Two

Sweet Nightingale p. 50

Dance of the Leaves p. 69

The Merry-go-round p. 104 by the famous composer, Sir Edward Elgar

g. Speak of the Gilbert and Sullivan Operas.

Close with a medley of opera tunes played on the victrola

8. Program for May - Music from Other Countries

I am simply going to list the wealth of material which is found in the books in use. The events of the year, our relationship with other countries and the songs which had been favorites with the children would determine my choices for this program. The children ought to learn where to locate the countries not so well known. Preparation may be made in the classroom or a large map used in assembly.

Canadian

a. Group of songs - Progressive Series, Book Two

The Sleigh Ride p. 89

Wandering p. 94

Bohemian

b. Group of Song - Progressive Series Book One

The Skipping Rope p. 27

Katydid p. 61

Skating Song p. 98

The Rainbow Dress p. 62 - Progressive Series, Book Two

Spanish

c. Group of Songs - Progressive Series, Book One

The Snail p. 61

A Spanish Dance p. 64-Progressive Series, Book Two

A Basque Lullaby p. 92

Russian

d. Group of Song - Progressive Series, Book One

Snowflakes p. 41

Air and Sunlight p. 62

Song of the Steppes p. 63 - Progressive Series, Book Two

Tyrolese

e. Group of Songs - Progressive Series, Book One

The Song of the Shell p. 107

Praise to the Father p. 51 - Progressive Series, Book Two

Swiss

f. Song - Progressive Series, Book Two

The Old Shepherd p. 87

Dutch

g. Group of Songs - Progressive Series, Book One

The Song of the Shell p. 107

Praise to the Father p. 51 Progressive Series, Book Two

Lithuanian

h. Song - Progressive Series, Book One

Sleep Little Treasure p. 42

Cashmere

i. Song - Progressive Series, Book Two

Shawl Weaver's Song p. 26

Swabian

j. Song - Progressive Series, Book Two

Solitude p. 74

Cherokee

k. Song - Progressive Series, Book Two

Cradle Song p. 83

9. Program for June - Music of America

Leader - We have shared the music of many countries. Today, we shall see what we, in America, have to give in return. Many people say that we have no real folk songs. Others think that the Indian songs are our folk music. Still others believe that the southern songs of our American composer, Stephen C. Foster, are our folk songs. They refer to such songs as, Old Black Joe, Swanee River, and My Old Kentucky Home.

We have several very fine composers. Some of them have written music which is in our own books.

Horatio Parker - The group should be told briefly about

him.

a. Group of Songs by Grade Four - Progressive Series, Book Two

The Swing Song p. 39

The Apples p. 43

Autumn Song p. 70

The Shell p. 82

George W. Chadwick

b. Song by Grade Five - Progressive Series, Book Two

Rhyme of the Rail p. 133

The words for this song are written by a Vermont poet, John G. Saxe.

Mrs. H. H. A. Beach

c. Song by Grade Four - Progressive Series, Book Two

Baloons p. 16

Mrs. Beach may be made more real to the children because they may be told that she was born in Henniker, New Hampshire. The writer is also a native of Henniker.

Edward MacDowell

d. Edward MacDowell is probably America's greatest composer. The pupils should know about the work at the MacDowell colony in Peterborough, New Hampshire. It would be interesting to show some pictures, on the screen, of his little cabin in the woods and of other studios, also the picture of the hall where the artists, authors and composers gather for fellowship and discussion. The Children should hear some of his music

played beautifully. The selection,To a Wild Rose, is excellent for these grades.

e. Climax

In order to have a real climax for the work of the year I should plan very carefully with the fifth grade boy whom I thought would make the best leader for this last program. At this point in the program, I should want him to be able to get from the pupils the following thoughts.

1. The thought that they had enjoyed the beautiful music.
2. The thought that they realized their pleasure had been possible because many peoples and countries had shared their music with us.

Then, in his own words, I should want him to ask somewhat as follows. Don't you all want to stand and give a rising vote of thanks? Perhaps you would like to say, with me, the one about which I have been thinking. I will say it to you, and then if you want me to, I will say a little at a time and you can repeat it.

We, the pupils of Union School, appreciate the beautiful music which has been shared with us by all the countries of the world. We are glad that America has some music to share with them. We understand each other better because we all like music.

f. Closing

Leader - For the last number on our program we shall sing two songs which will help us in expressing these thoughts.

First - We want to love and serve our own country,

America

Second - We want to be helpful friends to all countries

Song by Grade Three

Banner of Freedom

Banner of Freedom
Love and faith we bring to you
The flag of our nation
Red and white and starry blue

Banner of Freedom,
Here your loyal children stand
And pledge you their service,
Loving heart and ready hand.

Note - This song is not in their books. It is given as an example of a type good to use at this place in the program

Song by Grades Four and Five - Progressive Series,
Book Two

Patriot's Song p. 97

Sing for our native land!
Let us, her people stand
Joined in a valient band
Voicing thankful praise.
Strong arms her field to reap
Brave hearts her homes to keep
Full life and courage deep
May God grant always.

World wide in every zone
Well is her banner known
Yet not for might along
Love we our land.
Honor, unstained and bright,
Freedom, a holy light,

Strong ardor for the right
These our love command.

SUMMARY

Since each chapter of our thesis contains comments and suggestions which form chapter summaries, our final summary will be brief. It is written primarily for those who are interested in this subject, but who do not have the opportunity to read and study the entire thesis. The summary naturally divides into the three following sections: first, the need for international good will; second, the present use which is being made of music in the elementary schools of Massachusetts cities purposively to promote international good will; third, constructive suggestions for the development of international good will through public school music in elementary schools.

The need for international good will is tremendous. Each country of the world is dependent for happiness and security upon every other country. Even so, the world is filled with suspicion, mistrust, and lack of understanding. Differences rather than likenesses are being emphasized. Nationalism instead of real patriotism has strong hold upon the peoples of the world. If this situation is to be remedied, education must take a share of the responsibility along with the home, the church, and other public agencies. Music, because it is understood by all peoples, is a universal language, presents possibilities for drawing races and clans closer together, for the

breaking down of prejudice and distrust. In order that it may lend the greatest aid in the building up of international respect and understanding, it should not be taught as an isolated subject, but in close correlation with other subjects. These statements are made because of the writer's observations and experience, and because of the opinions of leading educators who have had much opportunity to study conditions as they exist in the world to-day.

A questionnaire, sent to the cities of Massachusetts reveals facts which lead us to the following conclusions as to the use which is now being made of music in the elementary schools of those cities purposively to promote international good will. Supervisors of Music are increasingly becoming conscious of the newer trends in education, and are open minded enough to consider the place which music should take. Some of them are already doing work along the lines outlined in our thesis, but as yet there is little organization or unity to their efforts. More work has been done during classroom periods than has been accomplished through assembly programs.

A study of basal text books in music has shown that there is a wealth of folk song and folk dance material ready for our use. Social psychologists have made helpful suggestions as to methods of approach and other needful techniques. It remains for us to study our own situation,to learn how we may combine the techniques and materials which we have in hand in such a manner that, to the greatest degree possible, music in the

elementary schools may be used to develop international respect, understanding, and good will.

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